# AN Interior

Spring/Summer 2025 Issue 27 Tenth Anniversary Issue $15

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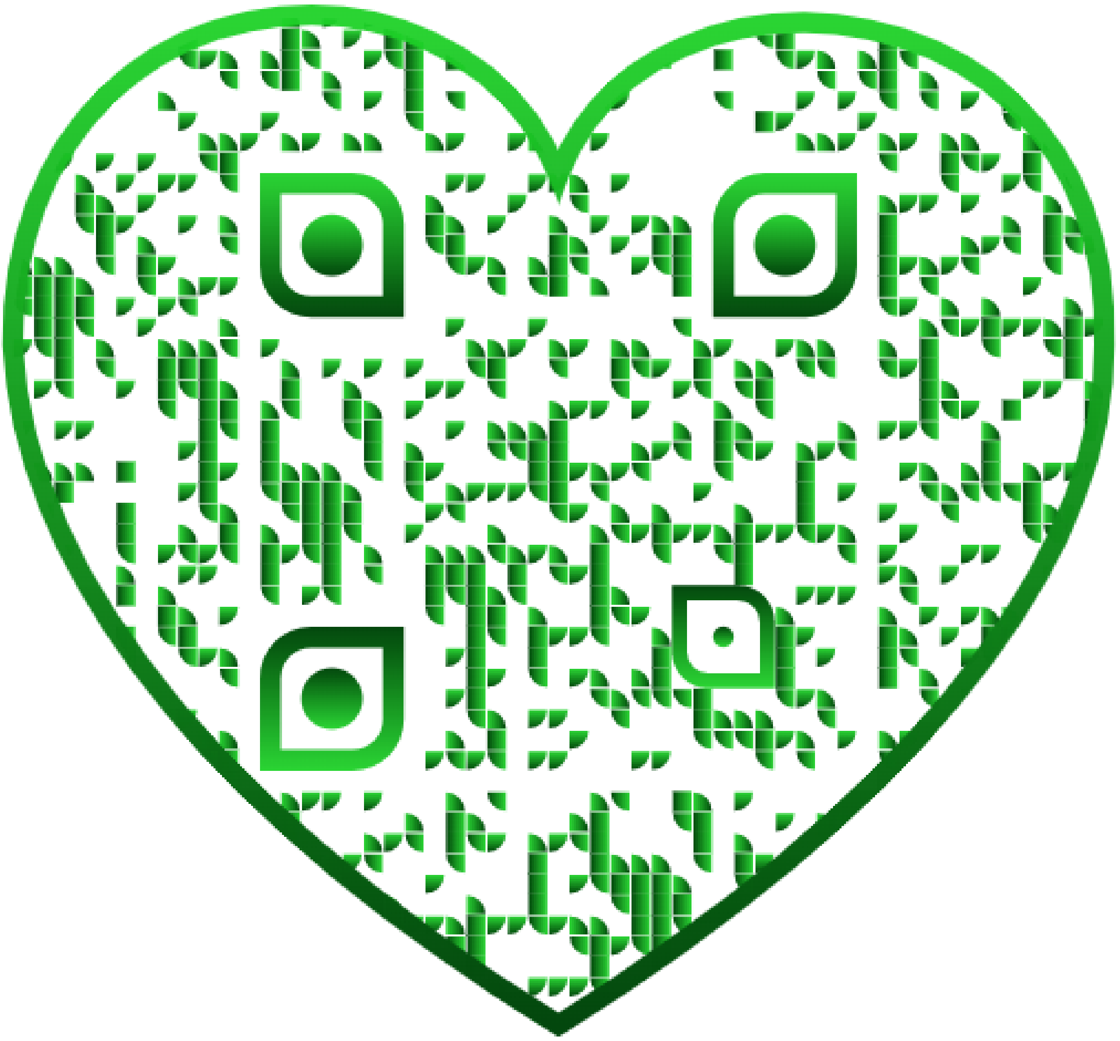

*AN Interior* turns ten:
24 photographers and 14 writ
explore what design looks like
and where it is headed tomorro

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From top: Félix Michaud, New Archive, Anna Morgowicz/Esto

Photograph by Kendall McCaugherty

Monolith Wall Scape

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# EDITOR'S NOTE
# LOOKING FORWARD

"Today we experience chaos. The waste of human and material resources and the canalization of almost all creative effort into blind alleys bear witness to the fact that our common life has lost its coherency." This feels accurate, but surprise: These are the opening lines to György Kepes's *The Language of Vision,* published in 1944. The book, written in a mystical, prophetic voice, is a fascinating primer of composition; it makes the case that "optical communication" is the most effective form of transmitting knowledge. The image has killed the text.

Eighty years later, in our overstimulated, doomscrolling, AI-saturated era, Kepes's obvious observation has intensified into a pressurized state of hyperconsumption. We are beset by content. Knowing this, *AN Interior* attempts a certain edgyish tack through the maelstrom. The publication, founded in 2015 largely to showcase design work by architects that went underappreciated in *The Architect's Newspaper,* gathers evocative contemporary interiors, furniture, and products from around the world for an audience of discerning and curious readers within the design community. We publish compelling projects, often by emerging talent, and look for striking photography, while keeping an eye out for the unexpected. Each issue aims to equip designers with ideas and images that will inspire them in their creative work.

We mark this milestone of ten years in print with a special section that responds to Kepes's book: The Future of Vision gathers leading photographers and thinkers to show us and tell us, respectively, where we ought to be directing our attention. Check it out on page 85.

Reading through the contributions, it is clear that sweeping changes are needed to respond to the climate crisis and other urgencies—and that the responsibility of design media is to shape the conversation around the topics that matter. ("Public taste today is formed mainly by publicity and the articles of daily use. By these it can be educated or corrupted," the architecture historian Siegfried Giedion wrote in his introduction to *The Language of Vision.*) Similarly, the submissions from world-class architecture photographers give us a glimpse of how they see space, a collection that balances between lived-in, everyday casualness and a more epic sense of grandeur.

Beyond, the issue is stocked with goodies. With our features, visit four projects that center restorative retreat (page 101). See what caught our eyes at the recent Milan Design Week (page 45). And check out a fun focus on kitchen and bath products and case studies (page 53). Up front, there are still more projects to absorb, from a new nightclub in a Williamsburg basement to a spare rework of an architecture-school interior. (I knew its previous configuration all too well, as I went to graduate school there.)

Ten years in, *AN Interior* has some momentum as a design magazine for designers. My hope is that this issue is another step in the right direction. As with hiking, sometimes taking a pause and looking around is the best way to see how far you've come—and how far you have to go.

Talk soon,

Jack Murphy
Executive Editor

See Kwong Von Glinow's renovation of MD Anderson Hall on page 36.

Mikael Olsson

A new spin on Danish design since 1939
Vipp Swivel chair from USD 1,350
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# CONTRIBUTORS

## Elizabeth Fazzare

Elizabeth Fazzare is a New York–based editor and journalist who covers architecture, design, culture, and travel for publications including *Architectural Digest, Dwell, and Interior Design.* She was previously the senior architecture and design editor at *Cultured* magazine, and an editor at *Architectural Digest.*

## Gay Gassmann

Gay Gassmann is an art historian, writer, and art advisor based in Europe. She contributes to numerous publications and has recently launched a monograph on French artist Guy de Rougemont with Norma Editions.

## Alaina Griffin

Alaina Griffin is an architectural writer, designer, and professor based in Chicago.

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Adrian Madlener is a New York–based writer, curator, consultant, and artist exploring craft-led experimentation and sustainability in art, architecture, and design.

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Elizabeth Snowden is a writer based in the San Francisco Bay Area, where she also runs the Pallas Gallery.

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Hayley Tillett is a Melbourne-based writer specializing in architecture, interiors, and design. She contributes to a range of design titles and is a writer and producer at NHO, a brand strategy and marketing agency distinguished by its innate value of design.

## The Future of Vision

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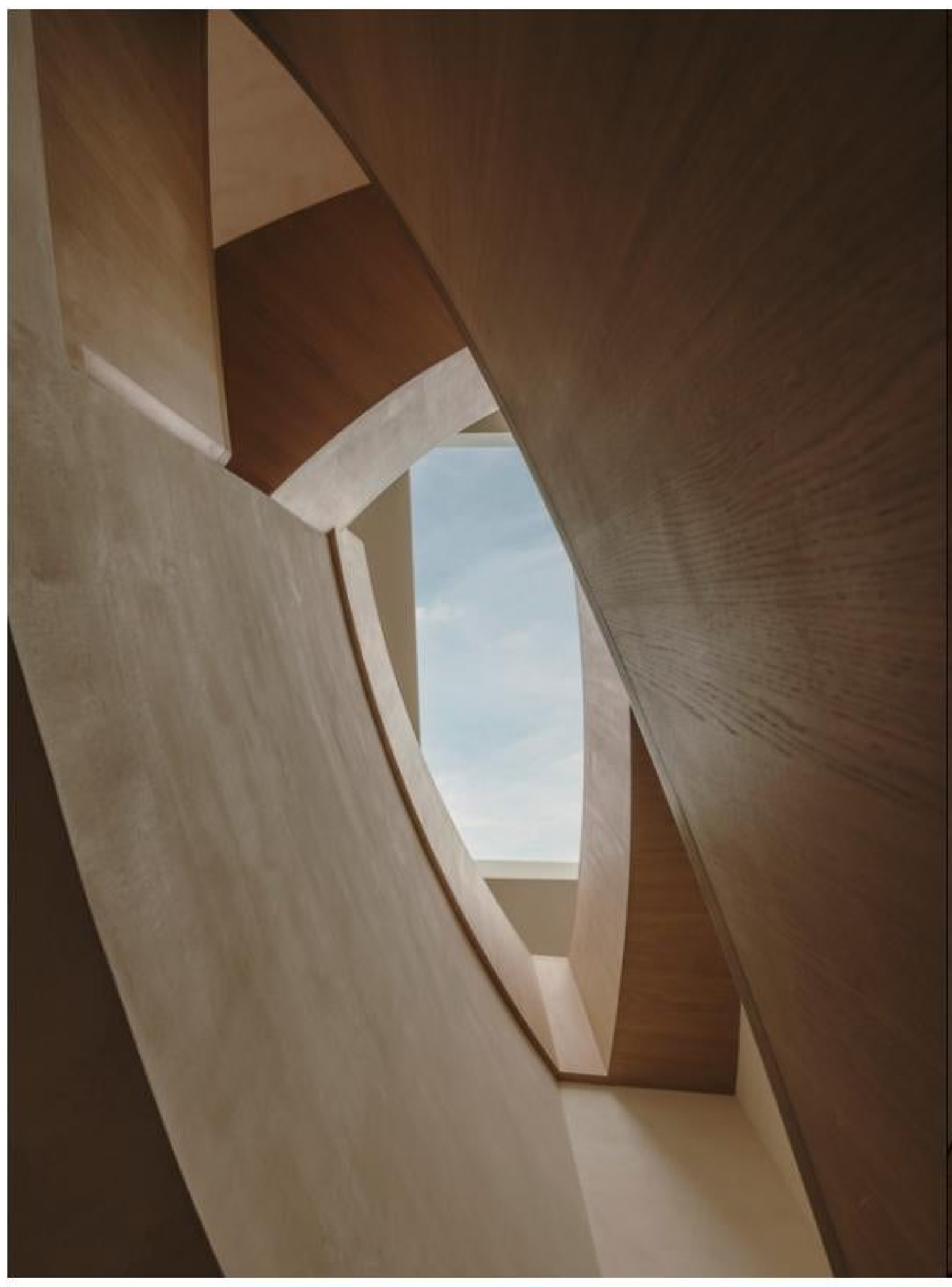

This issue's cover features an interior view looking up towards the sky within the atrium of a Paris house designed by Holzrausch. The arcs of the ascending staircase create layers of space. The photograph was made by Salva López. Read Gay Gassmann's feature on page 114.

Edmund Sumner is one of 24 photographers who contributed to The Future of Vision. His 2018 photo of a cemetery in Japan designed by David Chipperfield Architects appears on the cover flap. It is sourced from the section celebrating *AN Interior*'s tenth anniversary, which starts on page 85.

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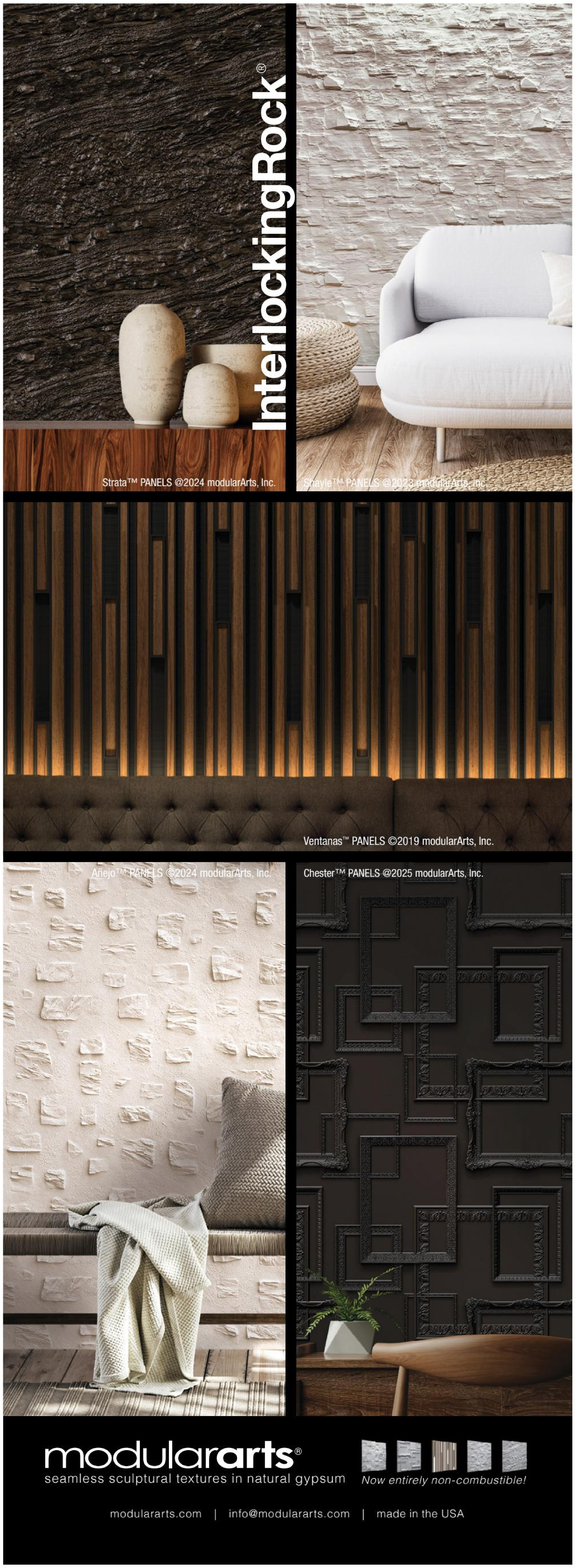
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Matthew Gordon

# Kiki Goti

New York–based Greek designer Kiki Goti is perhaps best known for her steel lighting that blends the feminine and masculine. Beyond the Celestial Table Lamp and Buttoned Up collection, Goti is first and foremost an educator. She teaches at Pratt Institute and Parsons New School, focusing on cutting edge technologies and robotic fabrication. She's also the cofounder of the nearly year-old architecture and interiors firm, The House Special Studio. Already Goti and her cofounder and partner have been commissioned to renovate an apartment in Paris and, most recently, a wine bar and restaurant in Brooklyn, Entre Nous. Throughout all scales and typologies—furniture, accessories, interiors, and education—Goti's attention to material innovation, femininity, and beauty have made her a rising star in the design world. —*Kelly Pau*

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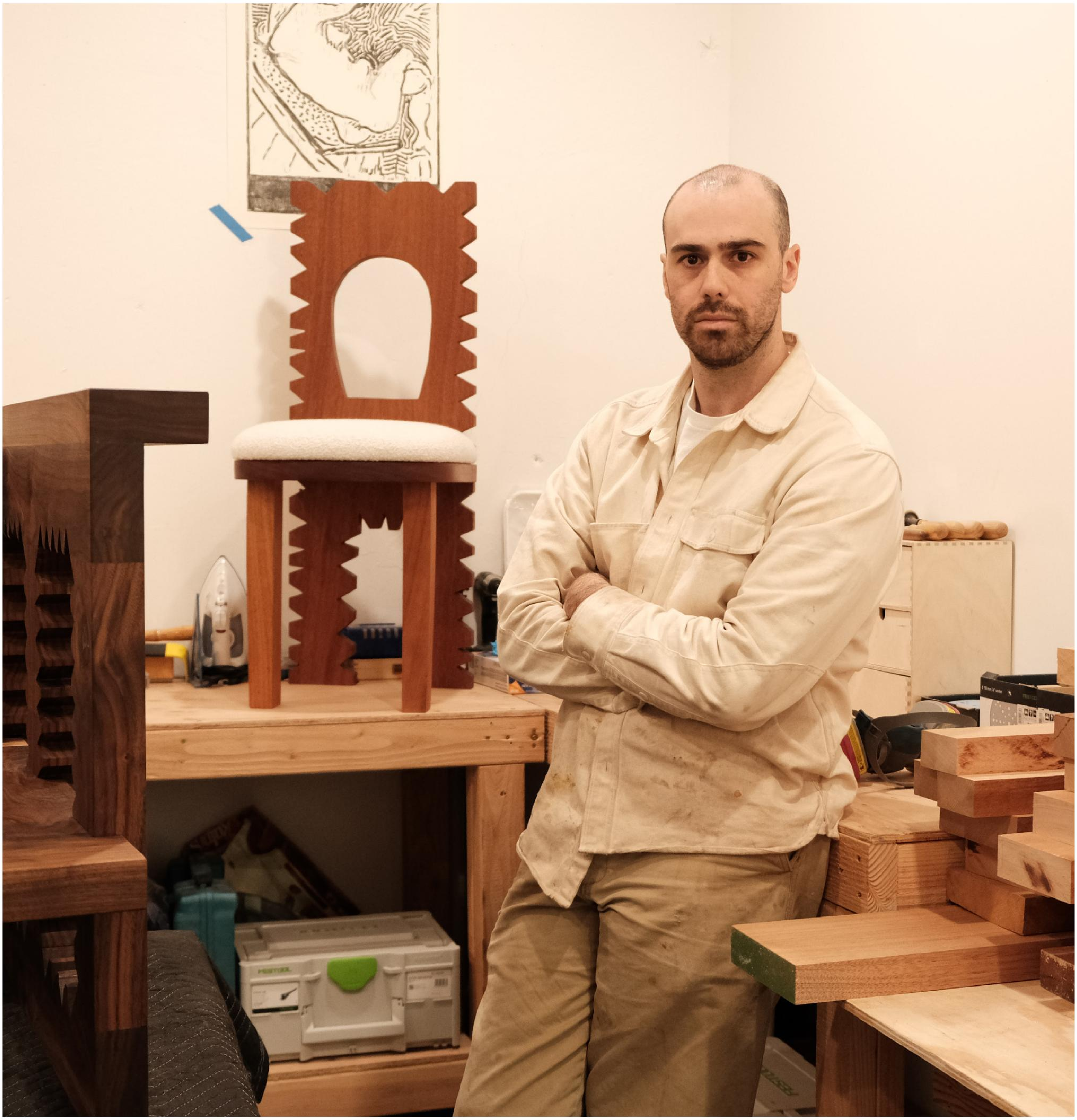

James Mitchell

# Zack Nestel-Patt

Zack Nestel-Patt is the founder of Los Angeles–based furniture studio Ah Um Design Studio. The name riffs on Charles Mingus's album *Mingus Ah Um,* which is a nod to the designer's career as a jazz and classical bassist and indie rock musician in the band No Swoon. After years of touring, Nestel-Patt moved to California and took up woodworking with a fellow musician turned furniture maker. The passion project soon became the basis for Ah Um and the idiosyncratic, playful, and yet warm design language it models. Despite founding the studio in 2024, the musician, designer, and builder is already debuting more work in New York during Design Week, a testament to the power and resonance of Nestel-Patt's aesthetic, which highlights the human hand behind furniture making. —*Kelly Pau*

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# Zeynep Arolat

Architect, designer, and painter Zeynep Arolat finds communion within her many interlocking disciplines. As the founder of Zarolat Studio, a contemporary art and collectible design gallery in Brooklyn, Arolat cultivates a community of fellow interdisciplinary practices: international artists, designers, and makers. This year, the studio made its debut at Milan Design Week, presenting new work at Alcova for the group exhibition *Omnia,* which Arolat curated. She showcased the geometric, oak-and-copper Simple Chair, as well as the Mirror Series, which exposes its hardware to elevate the art of engineering. Her collectible design, her architecture practice, and other work, balance function and timeless aesthetics. The result is considered and cross-disciplinary. *—Kelly Pau*

Nick Krasznai

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# Pilar de Ariño

Born and based in Mexico City, Pilar de Ariño is an artist and designer who blurs the boundaries between the two disciplines. Sometimes her ability to bridge art and design comes in the form of oil paintings depicting the facades of apartments or partly demolished buildings in Egypt that speak to a new urban landscape, as in her *Artefactos* series. Other times this ethos manifests itself in furniture, like a stool made of *acuchillada* volcanic stone that connects feminine shapes with the land and creation/destruction. Currently, the designer-meets-artist is working on a sculptural coffee table as an extension of her shape studies within her *Visiones sin Motivo* series. —*Kelly Pau*

Andrea Romano

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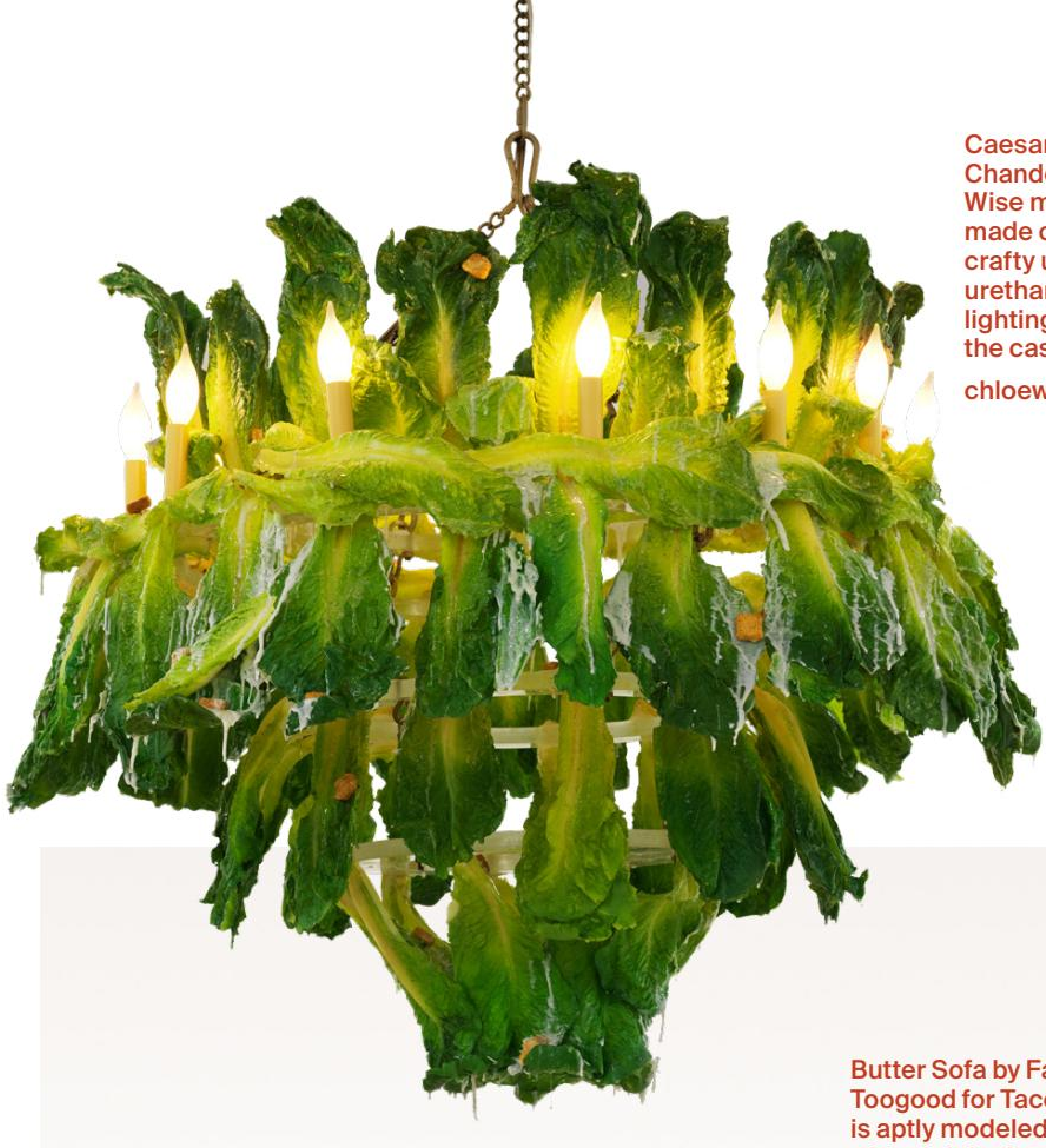
# Edible Arrangements

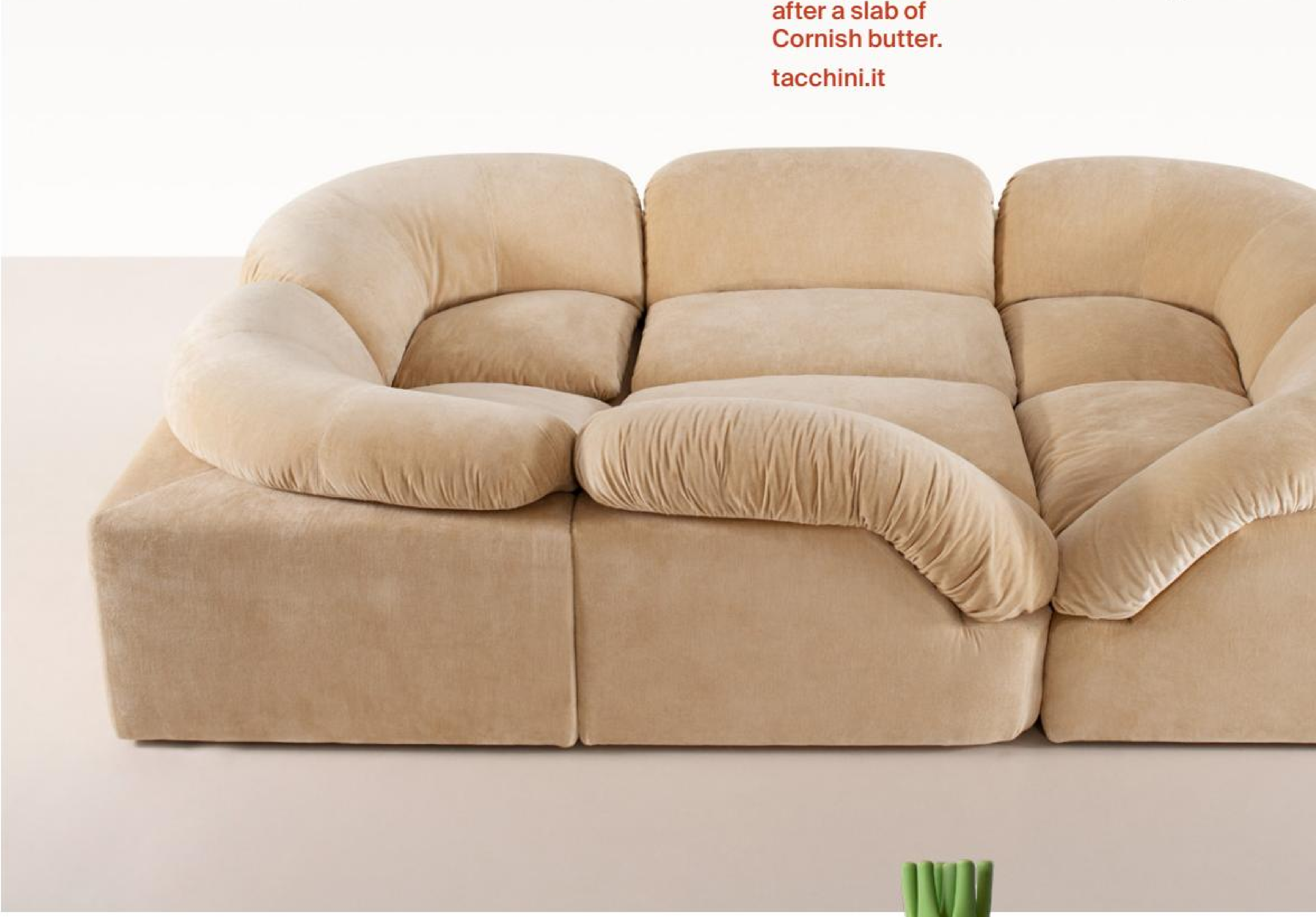
The rising permeability between the worlds of food and design has forged material innovation, sustainable practices, and even new occupations, with some studios doubling as chefs and designers to merge culinary artistry and set design. —*Kelly Pau*



Caesar Salad Chandelier by Chloe Wise may not be made of food, but the crafty use of paint urethane, plexi, and lighting, makes the case for realism.

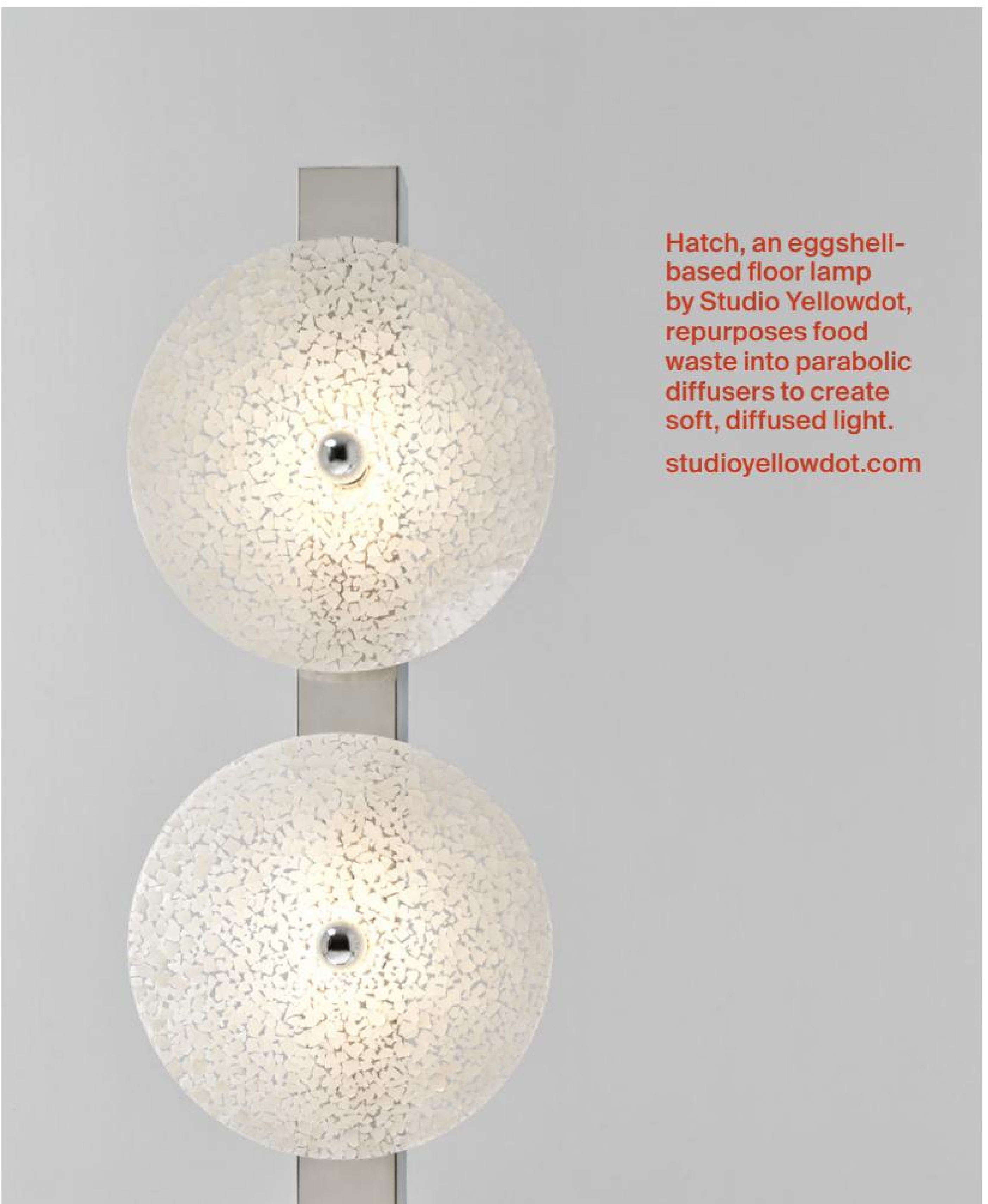
chloewise.com

Hatch by Ali Gulsener, Sweet Art by Henrik Bülow, Caesar Salad by Dan Bardica/ courtesy of the artist and Almine Rech, other photos courtesy the designers



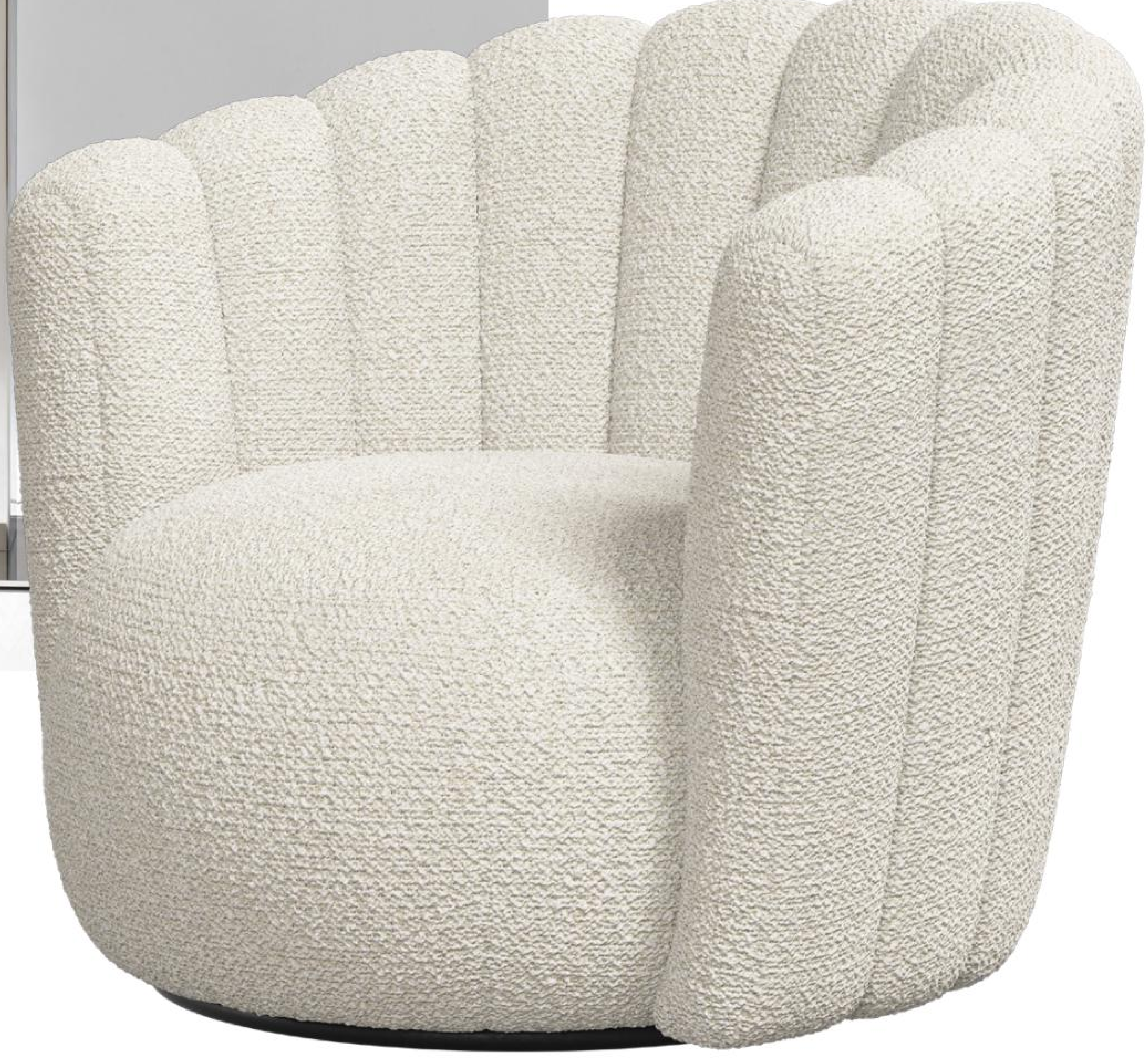
Butter Sofa by Faye Toogood for Tacchini is aptly modeled after a slab of Cornish butter.

tacchini.it



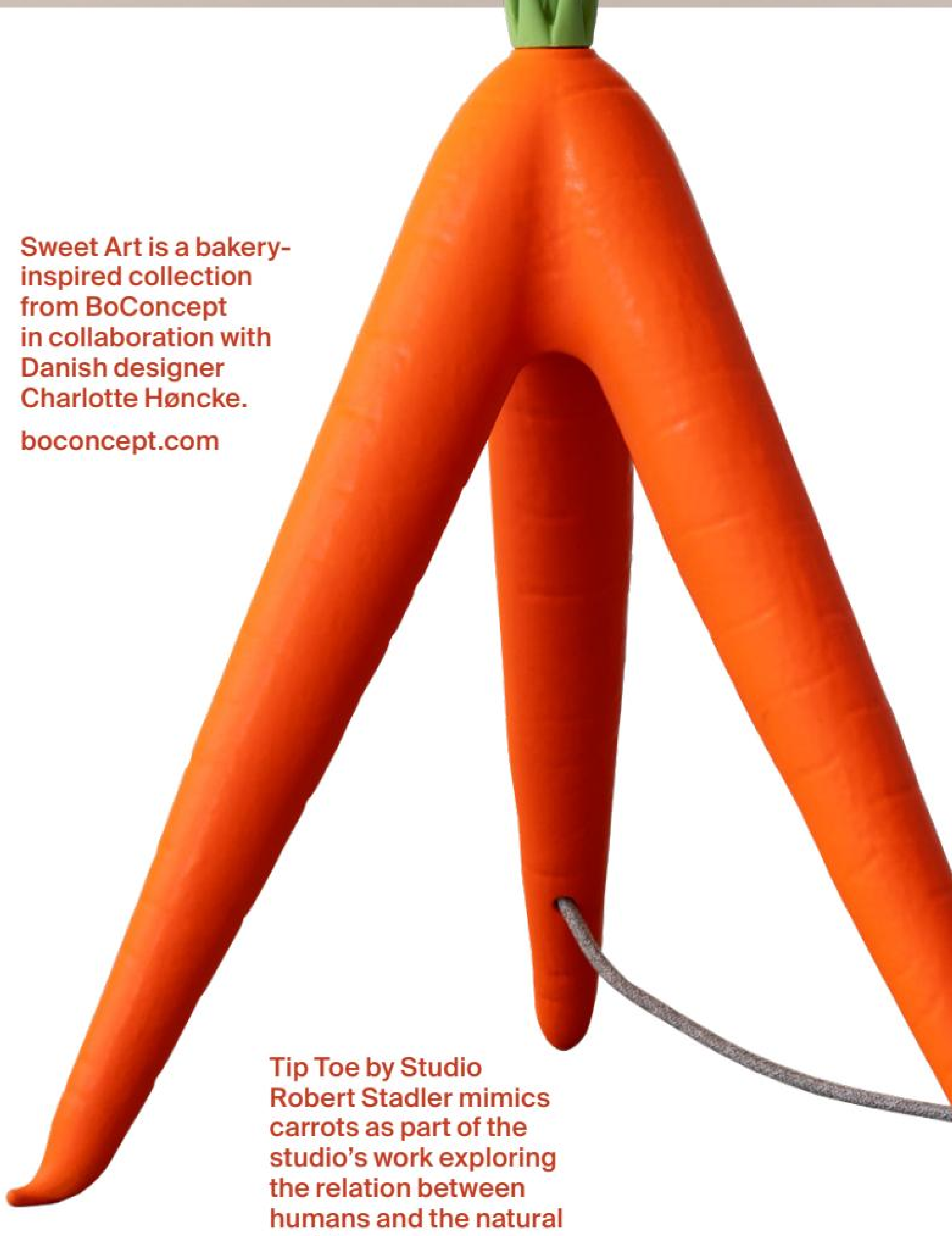
Hatch, an eggshell-based floor lamp by Studio Yellowdot, repurposes food waste into parabolic diffusers to create soft, diffused light.

studioyellowdot.com



Sweet Art is a bakery-inspired collection from BoConcept in collaboration with Danish designer Charlotte Høncke.

boconcept.com



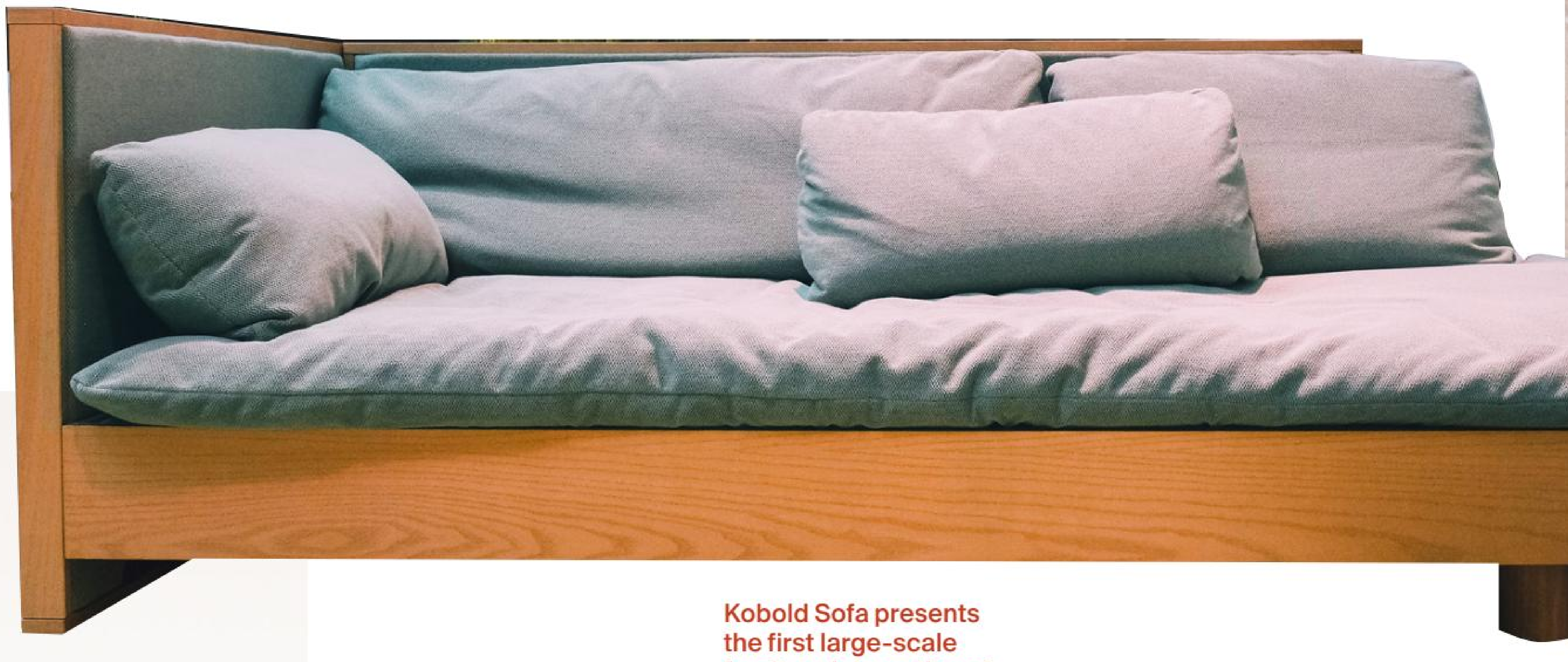
Tip Toe by Studio Robert Stadler mimics carrots as part of the studio's work exploring the relation between humans and the natural world.

robertstadler.net

Caju lamp by Paolo Verzani, Lakki by Dennis Konoi, Apple Sconce by Jorge Tut, other photos courtesy the designers

Apple Sconce by James Cherry uses real apples, sliced thinly and placed onto sheets, to create lighting.

jamescherrystudio.com



Kobold Sofa presents the first large-scale furniture integration of Reishi, a mycelium-made biomaterial by MycoWorks, for Ligne Roset.

ligne-roset.com

Lakki by Caracara Collective is a fungi-themed lamp crafted from oak, reishi, turkey tail mycelium, and plywood.

caracaracollective.com

Caju Lamp by designer and chef Fernando Aciar in collaboration with Armando Cabral takes the shape of the caju fruit.

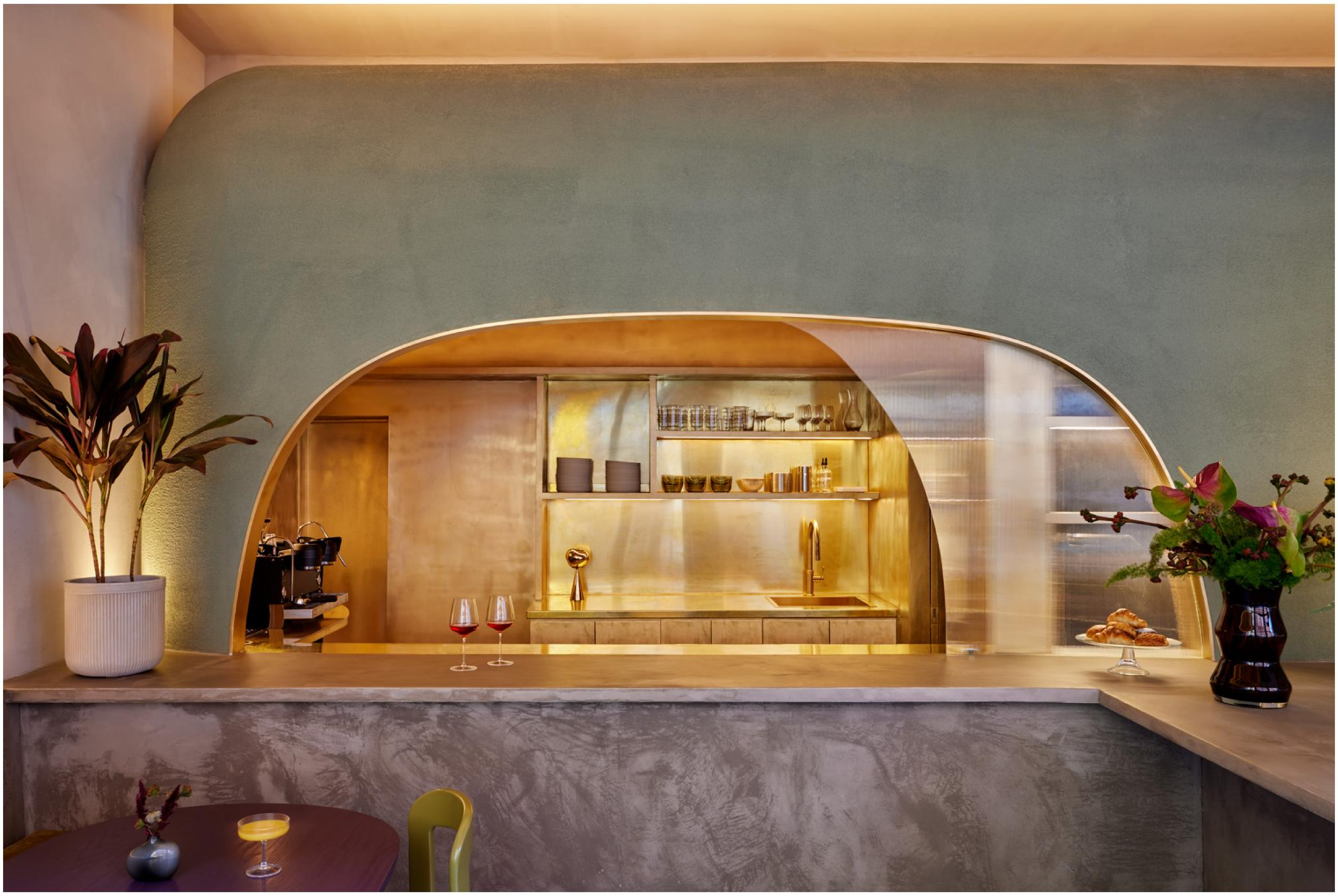
fefostudio.com

Toast is a coffee table made from travertine by IAMMI with a look befitting of its name.

iammistudio.com

# Square, Circle, Rectangle

Almost Studio delivers a sculptural interior for The Mandarin, a new all-day cafe in New York's Two Bridges neighborhood.



When designing The Mandarin, *AN Interior* Top 50 firm Almost Studio sought inspiration from artistic precedents like Ellsworth Kelly's paintings and the Hopewell Ceremonial Earthworks in Ohio. The result is a series of swoopy, shape-y rooms. Up front, seating created in collaboration with Brett Paulin Design arrays patrons below a glowing soffit à la James Turrell. Behind a green stucco mass, each back-of-house space is treated as its own world, with walls faced in lacquered panels and fluted glass; the serving area is finished in metallic gold. Circles and arcs abound.

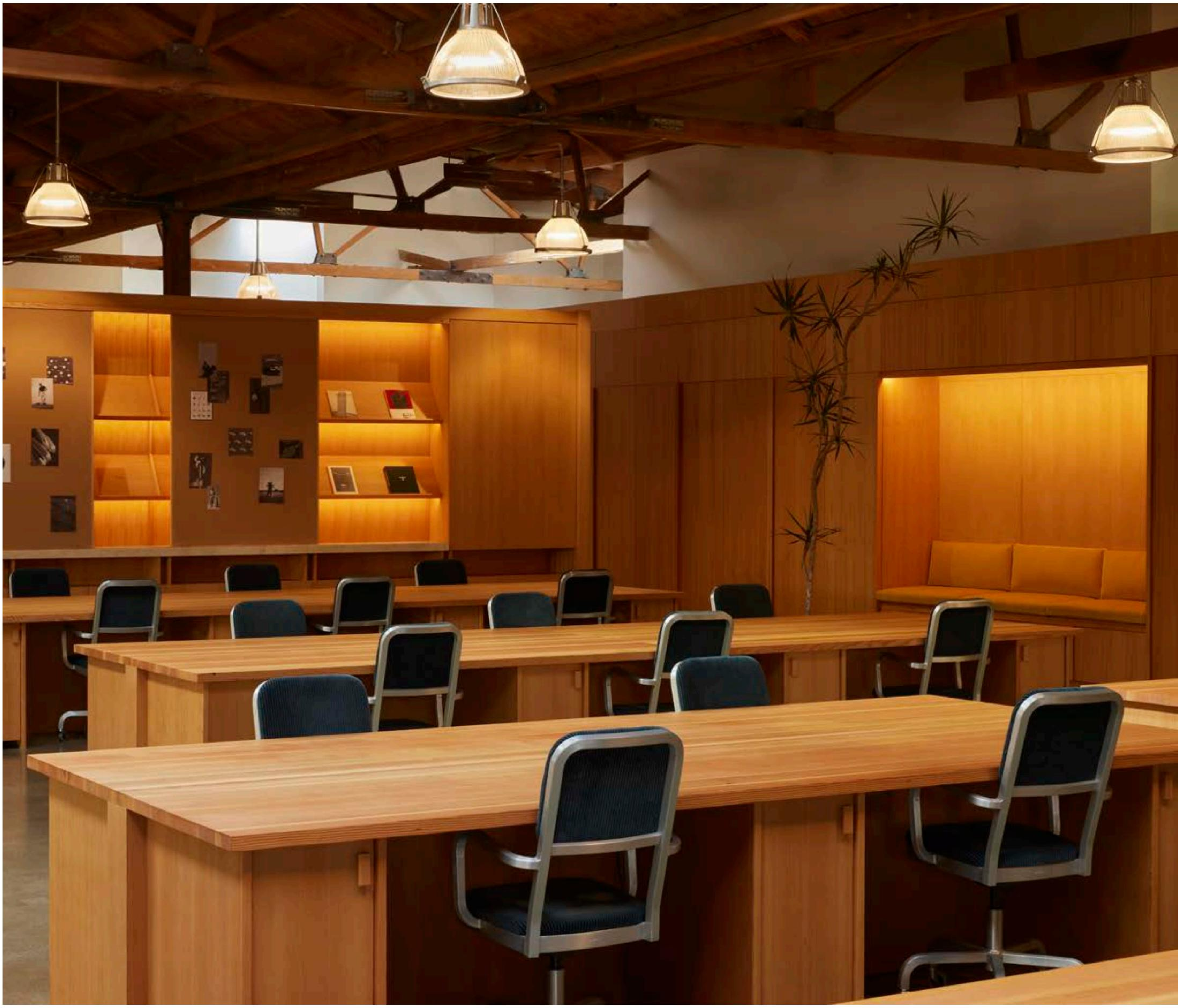
For The Mandarin's owners, Jessica Tjeng and Bart Ackermans, the goal was to create a neighborhood hangout spot. The hospitality project is the first completed by Almost Studio, and cofounder Anthony V. Gagliardi was thankful for the chance to take risks: "We appreciated the clients' openness to experimentation with form and material, to both create a new internal world as well as a place for the external community to gather together." *—Jack Murphy*

Anna Morgowicz/Esto

**DOM** INTERIORS

# The Ace in Workplace

22RE clads a clothing brand's chic new Santa Monica office in custom millwork.



Chic golf brand Malbon's new office in Santa Monica looks more like an elegant version of a 1970s-inflected interior than a workplace in a 1950s warehouse. 22RE, taken by the building's barrel-vaulted Douglas fir ceiling, outfitted the space in custom millwork and walnut detailing. The palette draws from the lifestyle brand's main colors: green for grassy golf courses, blue for the sky, and yellow for the bunkers. But it's the custom features that elevate the space.

Bespoke built-in seating at the entrance nods to the influential Neutra VDL Studio and Residences, with yellow upholstery and a low-slung wooden frame. The layout revolves around the central unit, a printing station, and a call room/lounge. Around the space, custom wood desks by 22RE include built-in storage that serves as a partition between workstations. The desks are modular to accommodate 36 employees, with the potential to expand to 42.

Yoshihiro Makino

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On the other side of the core, the creative spaces include a custom pinup board on a track system that allows it to slide open, revealing a bookcase. Below the bookcase, shelving for swatches and samples organizes materials for staff. Executive offices flank the space; each is equipped with a modular millwork unit—also designed by the architects—to account for shifting workplace demands.

"We really enjoy working on offices, because I think we're approaching offices in a unique way, breaking the rules of the environment," said the founder of 22RE, Dean Levin. Partly open, partly strategically divided, the design delivers a sleek space that considers the team's creative needs. —*Kelly Pau*

RIGHT
Details from Malbon's office, including a Le Corbusier LC 1 Sling Chair and a Frederick Kiesler coffee table

BELOW
Bespoke built-in seating near the entrance

PREVIOUS PAGE
Custom wood desks by 22RE add a touch of elegance to the workspace.

Yoshihiro Makino

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# Showroom Time

Furniture, lighting, and interiors take center stage at these imaginatively designed new gallery spaces and flagship shops in California, New York, and Arizona.

TEXT BY
**Richard Martin**

## Lawson-Fenning

The Los Angeles design company has opened its first New York City showroom in a Josh Greene–designed repurposed loft space in NoHo. The brand's furniture, ceramics, and vintage accessories are on display, as are exclusive pieces by artists and designers including Canoa, O&G, and Devin Wilde.

417 Lafayette Street, 5th Floor
New York, New York 10003
lawsonfenning.com

## Vitra

The influential Swiss furniture manufacturer will debut its new New York City showroom in May, inside a third floor loft space in Chinatown. The company, founded by Willi and Erika Fehlbaum, returns to a new permanent home in Manhattan with a 6,266-square-foot showcase for its designs by famed collaborators such as Jean Prouvé and Jasper Morrison. The space will offer views of the Manhattan Bridge.

46 Bowery, 3rd Floor
New York, New York 10013
vitra.com

Lawson-Fenning: Tim Lenz; Vitra: Sean Davidson; Astraeus Clarke: Chelsie Starley; Porro: Dylan Chandler

# Astraeus Clarke

The Brooklyn design studio from Jacob and Chelsie Starley now showcases its handmade, customizable lighting fixtures, including its new Darning Collection, in this sharply crafted space in Manhattan's Chinatown. The cofounders aimed to combine their urban surroundings with their Western roots in this self-built showroom.

114 Bowery, No. 301
New York, New York 10013
astraeus.com

# Porro

The Italian furniture company has opened its first monobrand showroom in Manhattan's burgeoning NoMad neighborhood, in a house-like space by West Chin Architects & Interior Designers. The rooms feature furniture and systems that spotlight longtime brand artistic director and renowned architect Piero Lissoni's bold aesthetic vision.

31 East 31st Street
New York, New York 10016
porro.com

# Radnor

Founder and designer Susan Clark is unveiling a new Radnor showroom in Sutton Tower during New York Design Week in May, with an inaugural show featuring furniture collections by Sebastian Cox, Toshio Tokunaga, and Loïc Bard, with lighting fixtures by Henry Wilson and PELLE and an indoor/outdoor collection created in collaboration with Bunn Studio.

430 East 58th Street
New York, New York 10022
radnor.co

# Space Theory

Buzzy kitchen-system brand Space Theory has moved into a space next to sister company Henrybuilt in Mill Valley, just across the Golden Gate Bridge from San Francisco. The evocative 4,000-square-foot showroom and design studio features new products and finishes, and is part of a rollout that will include another opening in Brooklyn's DUMBO this spring.

360 Miller Avenue
Mill Valley, California 94941
spacetheory.com

Radnor: William Jess Laird; Space Theory: Daniel Bernauer; Molteni&C: Courtesy of the brand; Vipp Studio LA: Brecht Vanthof

## Molteni&C

The Italian brand known for furniture and kitchens by famed designers has debuted a 3,230-square-foot store in Scottsdale's downtown arts district with the help of local office Chen Suchart Studio. The collection includes works from A-listers including Yabu Pushelberg, Marta Ferri, and Gio Ponti.

7050 East 3rd Avenue Building B
Scottsdale, Arizona 85251
molteni.it

## Vipp Studio LA

The family-owned Danish brand eschews typical showroom structure, instead using unorthodox retail strategies that include guesthouses and collaborations like this one with Blue Ox, a film production company. The new hybrid space spans 3 floors and 2,700 square feet in Venice Beach. Vipp's kitchens, furniture, lighting, and accessories create a vibe for the filmmakers, and double as shoppable offerings for designers and consumers.

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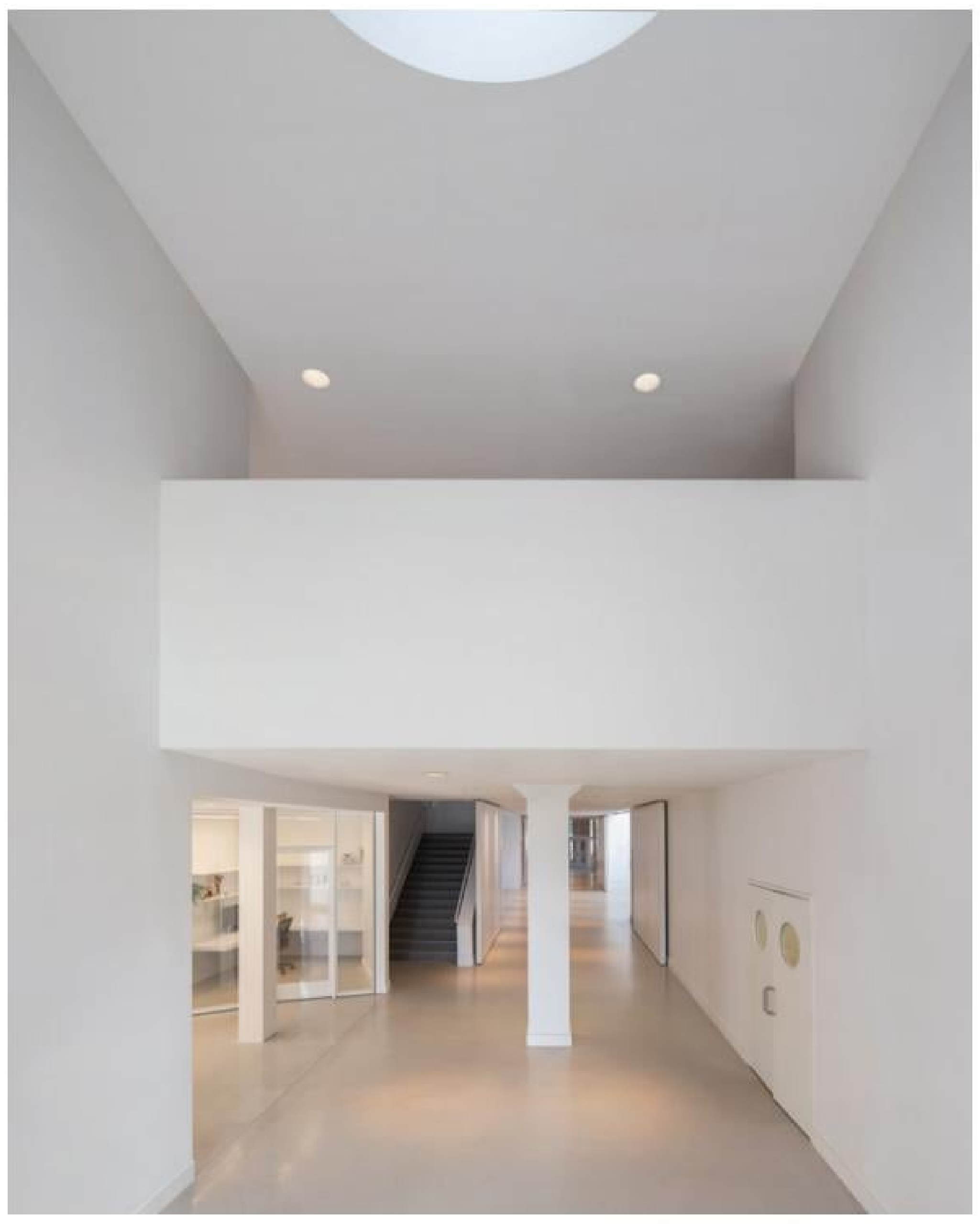
vipp.com

# Space Invaders

TEXT BY
**Alaina Griffin**

PHOTOGRAPHY BY
**Mikael Olsson**

## Kwong Von Glinow successfully navigates Rice University's call to craftily renovate MD Anderson Hall.



ABOVE LEFT
A balcony overlooks a double-height entry.

ABOVE RIGHT
A closer view of the welcome center

BELOW
Interior curvilinear glazing forms four offices in the welcome center.

FACING PAGE
The student and community space connects MD Anderson Hall to Cannady Hall.

MD Anderson Hall at Rice Unversity in Houston is a school of architecture building that is imbued with historical significance. The building was originally designed in 1947 by Staub and Rather in a traditional brick Neoclassical style and renovated by James Stirling and Michael Wilford in 1981 to expand the school and update the facilities. Its location on the central quad of campus provides a close connection to the heart of the university visually and contiguously. Kwong Von Glinow, an *AN Interior* Top 50 firm practicing out of Chicago and founded by Lap Chi Kwong and Alison Von Glinow, renovated the interior in a way that would honor its rich history and provide needed space for students and faculty.

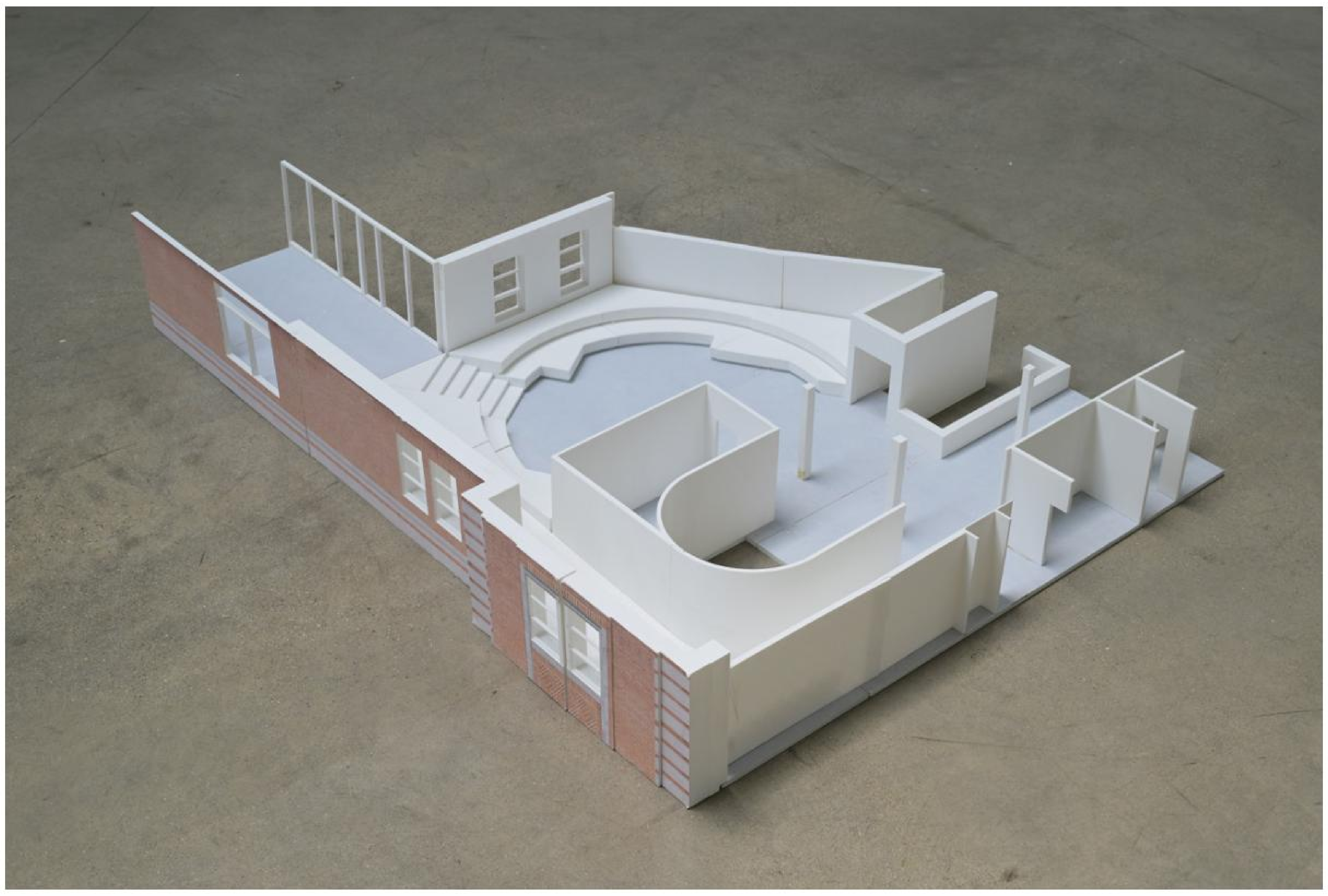
The interior renovation included three new spaces situated along the building's existing central axis and main gallery space: a welcome center and receptionist right off the quad, a student and community forum on the second floor, and a faculty lounge and new offices. The 3,775-square-foot project was completed in the fall of 2024, following meetings with both faculty and students to determine the programmatic needs of the school. Ultimately, the design goal of Kwong Von Glinow was to "find" space that worked with the building's existing lineage and physical footprint.

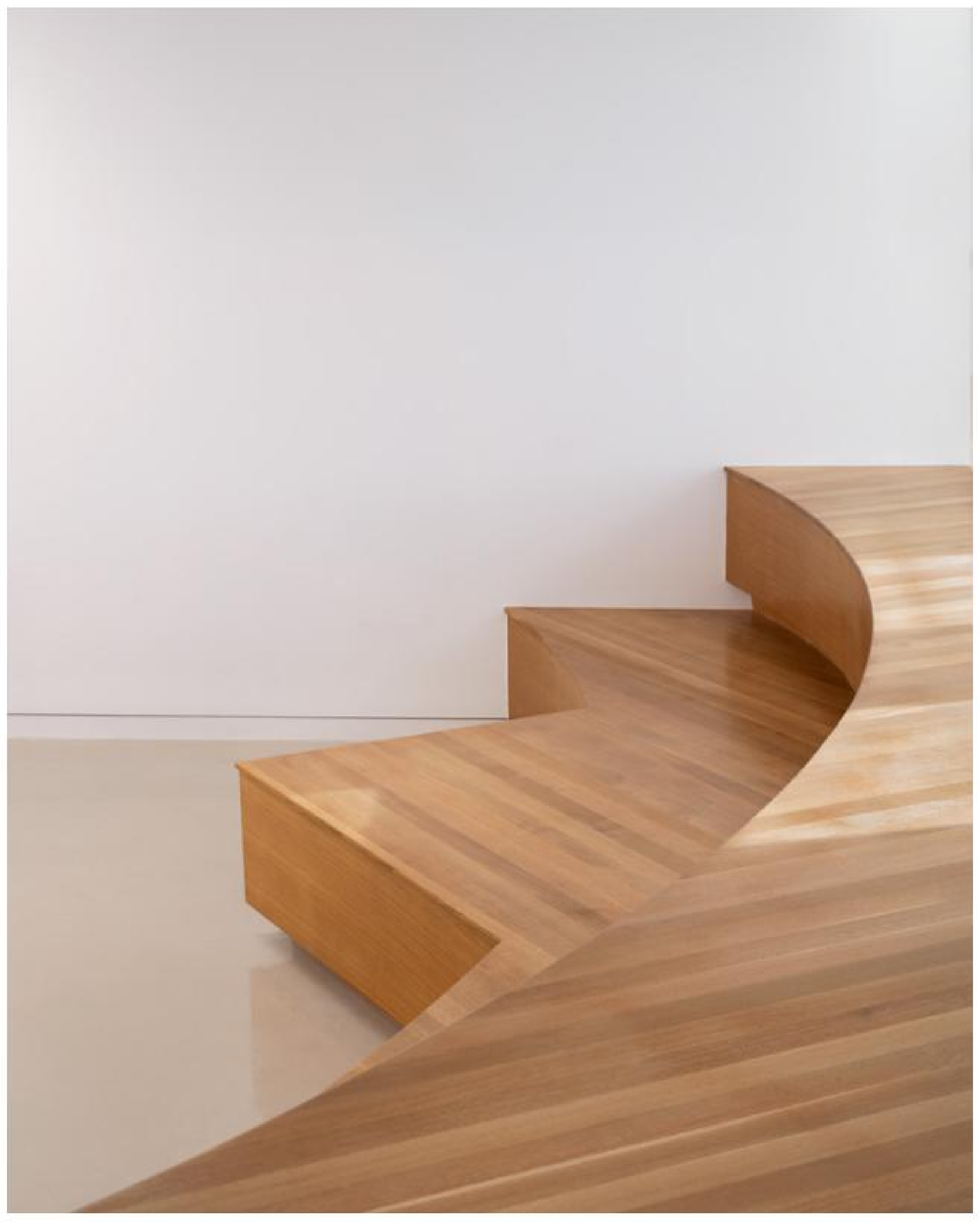
To accomplish this, Kwong Von Glinow studied the drawings for the original MD Anderson Hall design. Referencing both Stirling and Staub and Rather, they were able to find key moments where the two designs intersected and chose to highlight the connections and integrate them into their new design. For example, a diagonal wall with an exposed column in the Farish Gallery space was kept intact, as it proved to be a point of intentional convergence of the original 1947 design and Stirling's 1981 addition. "We like that balance and wanted to find something similar to that," explained Alison Von Glinow. "An ode to that [subtlety] is how James

Stirling mitered the original building with his building using the angled wall. So the angled wall plays a large part into how we oriented our spaces and connected to his design." Despite the potentially awkward geometry it creates, the diagonal wall was kept and serves as a basis for the new wedge-shaped faculty offices, whose curved glass walls accommodate the diagonal formally, and communicate transparency and hospitality to students as they enter the building.

The connection to the surrounding campus, initially enhanced by Stirling through a series of added entrances and vistas to the historic oak trees beyond, was further engaged by extensive glazing, replacing a solid brick wall that faces the quad. This visual continuity between the welcome center and the quad is highlighted, literally, by the interior materiality, which glows with a glossy epoxy floor and a white sculptural reception desk. This literal and figurative reflectivity of Stirling's design is also seen in a carefully placed mirrored column that structurally supports but visually disrupts the new large window. The feature is a deliberate reference to one of the most iconic images of Stirling's addition: a singular column placed ironically in the center of a doorway in an otherwise monolithic and restrained brick facade.

The interior surfaces are gallery-white, fostering flexible pinup spaces vital to an active school of architecture while respecting Stirling's all-white design. Touches of warmth, particularly in the more casual lounge spaces, soften the effect. Kwong Von Glinow met periodically with student representatives, who expressed their need for a communal space outside of the working walls of their studios. While pinup walls are available, the student and community forum is "a bit of a casual space," von Glinow noted. "We wanted to design something that wasn't so prescriptive." A tiered semicircular platform that circulates the periphery of the room serves as informal gathering benches, model display platforms, and assembly seating. The form and material of the platform prevent it from feeling overly ceremonial. Instead, warm wood in alternating grains and occasional orthogonal "piers" provide geometric variety and contrast.





ABOVE
A model of MD Anderson Hall with the forum at center

LEFT
A detail of the new built-in circular seating area

BELOW
A welcome desk is surfaced in Corian.

FACING PAGE
Jutting piers and wood grain patterns reference the Stirling and Wolford diagonal wall in the forum space.

School of Architecture
Office of the Dean

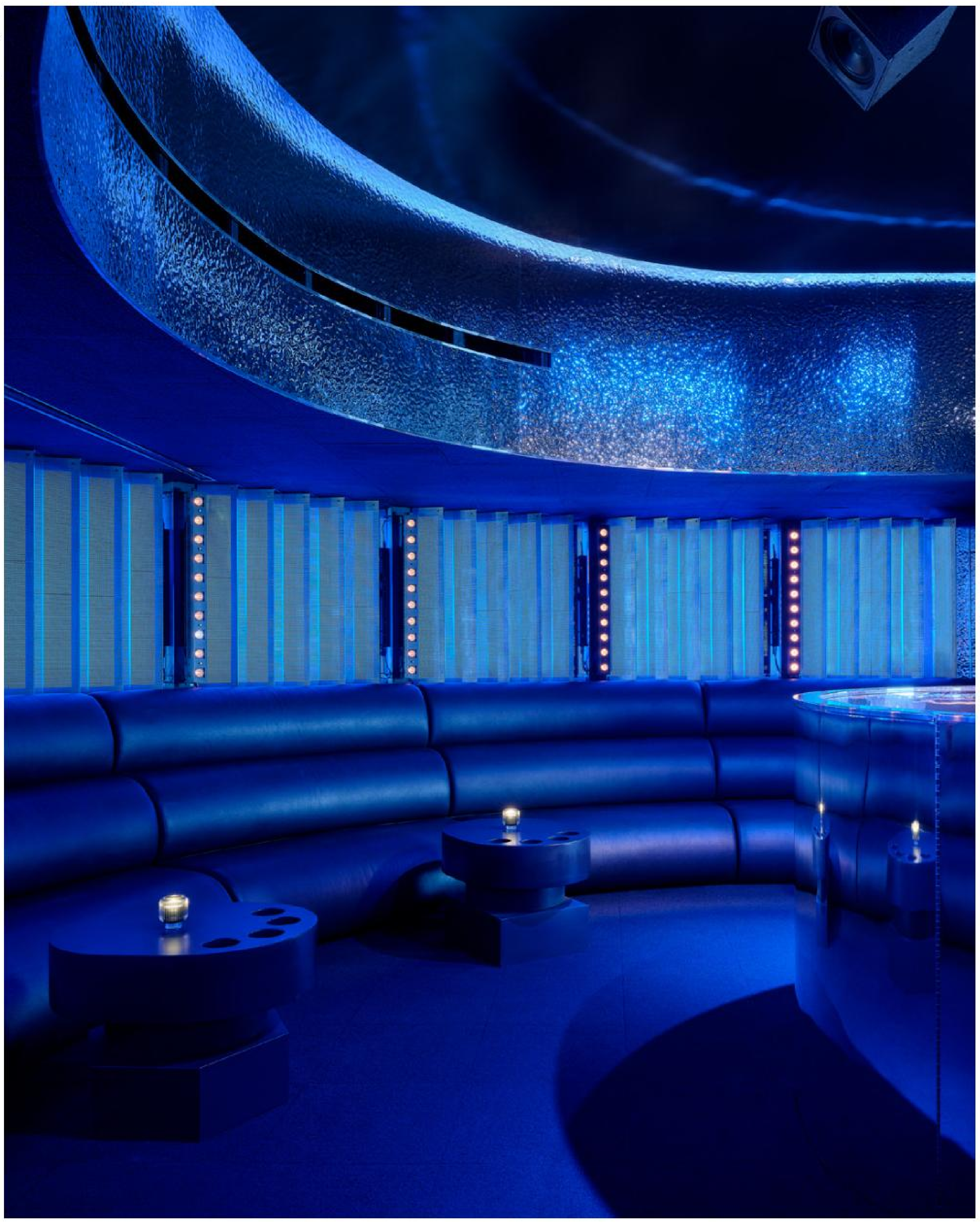
Model photograph courtesy Kwong Von Glinow

# Vibe Shift

**TEXT BY**
**Elizabeth Fazzare**

**PHOTOGRAPHY BY**
**Sean Davidson**

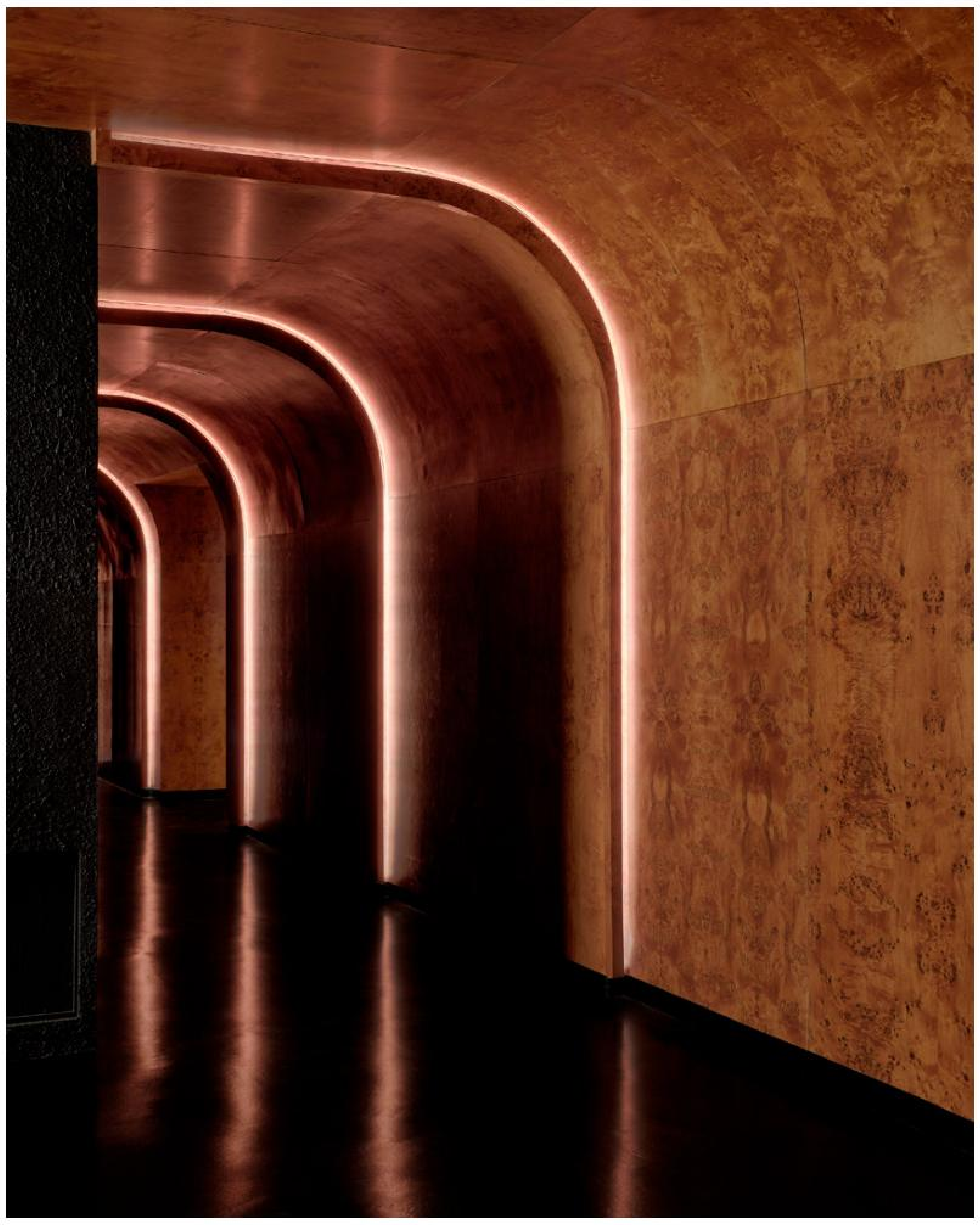
Starting from a blank slate, Studio MBM and Yakka Studio reinvigorate the nightclub experience in Brooklyn.



RIGHT
Moody jewel tones at the nightclub Unveiled

BELOW
Burl plywood clads the vaulted entry.

FACING PAGE
Freestanding shared booths are a focal point of the interior.



To transform a raw concrete basement beneath Brooklyn's trendy William Vale Hotel into a new nightclub, designers Maurizio Bianchi Mattioli and Angus McIntosh asked themselves a pivotal question: How do we make a space sexy? Drawing design inspirations from far and wide—from the burl wood interior detailing of a vintage Mercedes-Benz car to mishmash postmodern buildings by Austrian architect Hans Hollein to the plastic quality of designer Gaetano Pesce's playful resin chairs—they found their answer. Unveiled, which celebrated its public opening in late January, brings together high design and a superior sonic experience. And wrapped in curved burl plywood paneling, dramatic lighting, and reflective surfaces, its interior is certainly sultry.

Splitting the 4,950-square-foot space into an L shape, the designers envisioned each linear volume as a different music experience. At the front is a lounge and listening bar, where drinks and conversations can be had while melodies are still appreciated. At the hinge begins the club, where revelers converge around the DJ's mirrored booth.

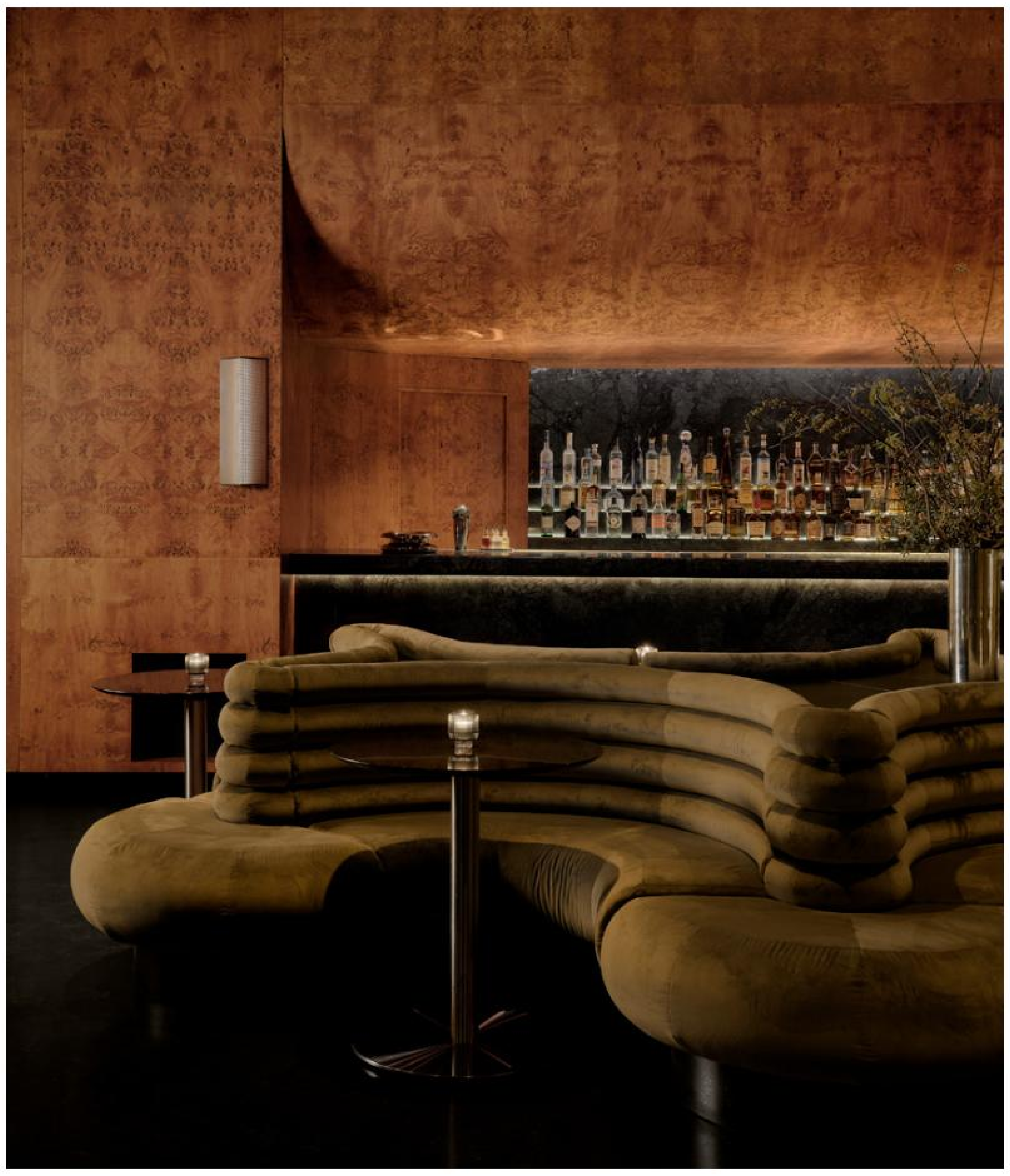
To further distinguish each space, "we started thinking about surfaces and materials, wanting to bring movement and texture to the walls," explained Bianchi Mattioli, founding principal of Studio MBM. With the French walnut paneling from architect Philip Johnson's design for the original Four Seasons restaurant in Manhattan in mind, burl plywood now clads Unveiled's vaulted entry tunnel and lounge, including a dramatically curved soffit over the marble bar, made from slab sourced in Italy. "Dimensional," "reflective," and with "a very similar, intense movement like the burl wood," textured metal covers the club area's walls, he added. When lit, its shimmer recalls a disco ball.

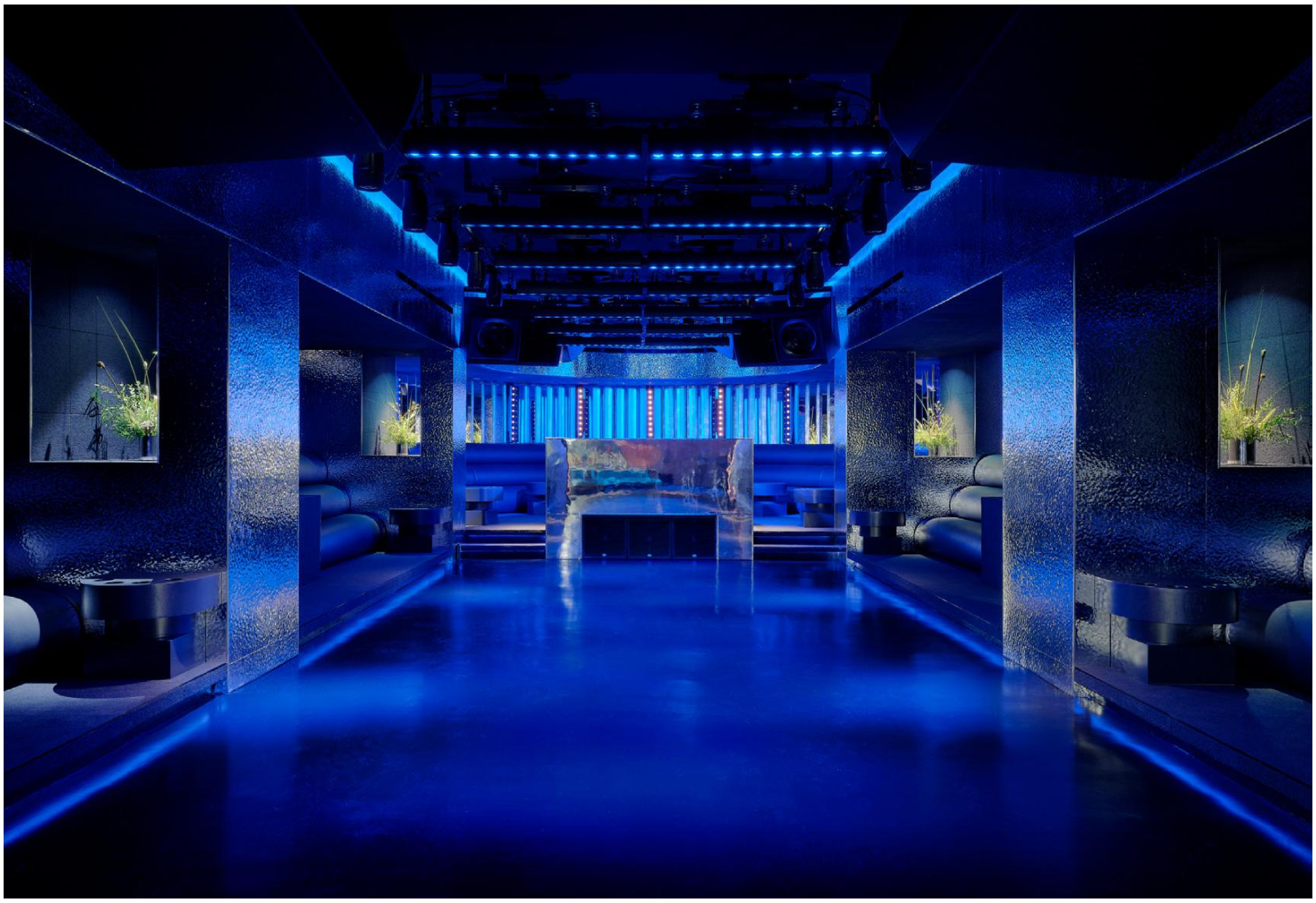
Despite its party function, this latter space is designed "like a church where the DJ is the priest" and worshippers dance around the altar, described Bianchi Mattioli. In its apse is a curvilinear VIP section, with plush terraced seating and drinks tables with integrated compartments for bottle service. Scaled-down versions of this seating area line the dance floor on either side, but this is the only one that offers a rare and special view from behind the spinning decks.

In the adjacent lounge, stacked backrests on moss green curvilinear sofas echo the club's vertical emphasis, while their amoeba-like forms allow for both intimate gatherings and spontaneous encounters. Throughout the nightclub, bespoke furnishings are strategically placed so as not to disturb the flow of foot traffic between the bar, dance floor, bathrooms, and coat check. Their design, meanwhile, contributes to the mood: a late 1970s Milanese hot spot where bold textures, muted jewel tones, and luxurious materials convey the enduring glamour of nightlife.

At the same time, the space has been optimized for 21st-century sound. New York's largest Danley Sound System, installed by Phonic Technologies, and the dynamic lighting system by Kawa Lighting help craft a nightclub that is "constantly changing," said McIntosh, principal of Yakka Studio.

While this project marks the second collaboration between New York–based Bianchi Mattioli and McIntosh, it is their first designing a nightclub. Both designers joke that they have been researching since their younger party years. "Sometimes when designing for the hospitality world, your first thought is how the operations are going to function. This project was the other way around," revealed McIntosh. "The concept was so strong, we made the back-of-house work in tandem." Mechanical systems are hidden in plain sight within the playful interior architecture; strip lighting is seamlessly integrated into the bar, entry, and portals between rooms. Here, the design does heavy and light lifting, but the experience is always focused on the music.





ABOVE LEFT
Moss green curvilinear sofas in the lounge allow for both intimate gatherings and unplanned encounters.

ABOVE RIGHT
A cocktail at Unveiled

RIGHT
Plushed booth seating lines the dance floor.

FACING PAGE
The space occupies the basement of the William Vale Hotel. CDG Architects served as the club's architect of record.

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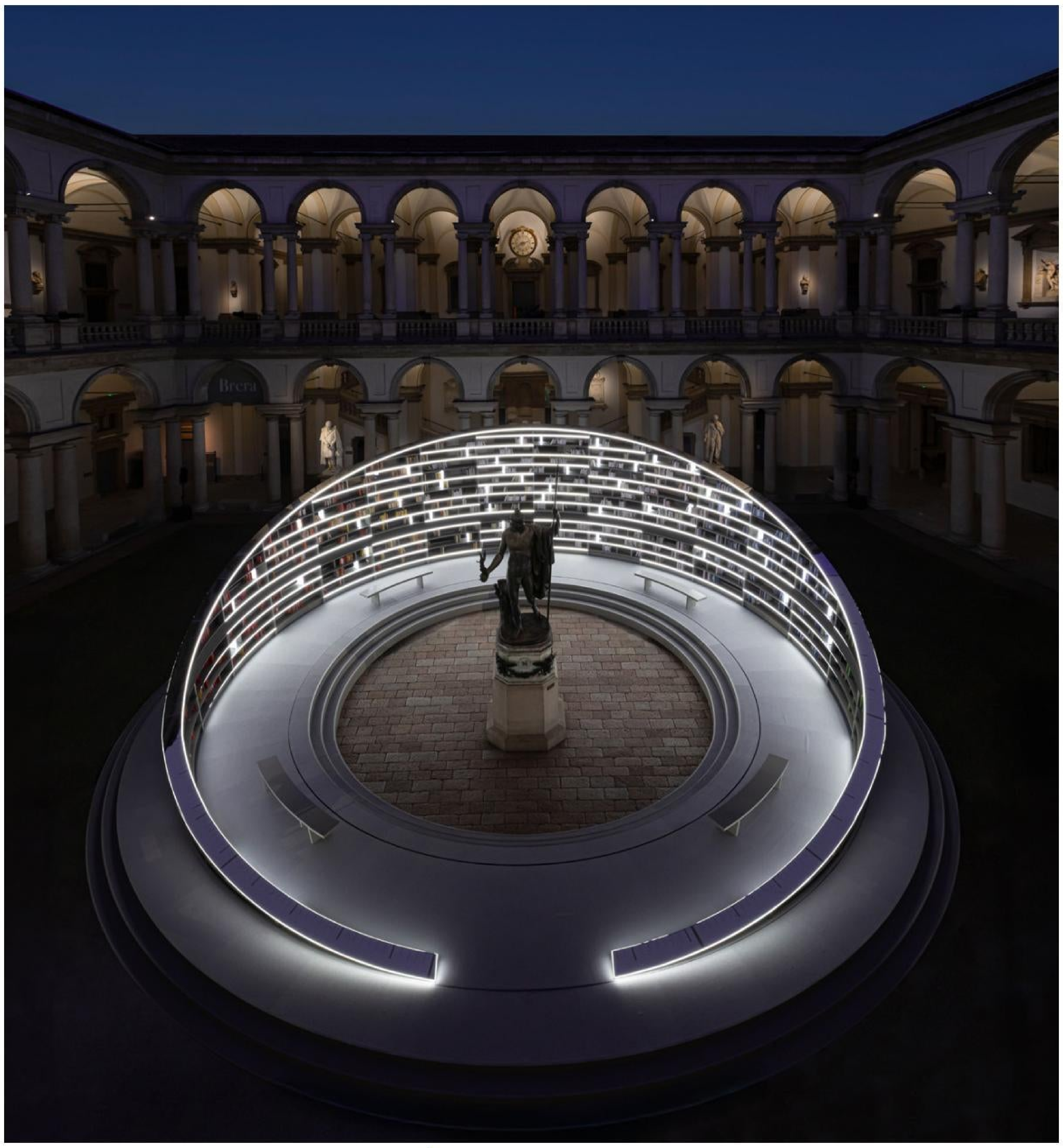
# MILANO

Salone del Mobile and Fuorisalone shine a light on the current state of design with a flurry of releases and installations.

PRODUCT SELECTIONS BY
**Jack Murphy**
**Kelly Pau**

EXHIBITION SELECTIONS BY
**Jack Murphy**



*LIBRARY OF LIGHT*[1]

1 Within the historic Pinacoteca di Brera's courtyard, Es Devlin created a revolving stage set furnished with books and ready for performance.

# MAGICO

See page 144 for all photo credits.

# SPECTACULAR

*BOON_EDITIONS × A-N-D* [2]

VOCLA [4]

ROCHE BOBOIS [3]

A-POC ABLE ISSEY MIYAKE [5]

LLADRÓ [6]

2 Installed in a former bank vault, a group show hosted by BOON_EDITIONS and A-N-D brought together Jialun Xiong, José Chafer, and other talents.

3 Roche Bobois collaborated with Pedro Almodóvar on a bold collection of intensely colorful, graphic pieces with a "highly positive energy."

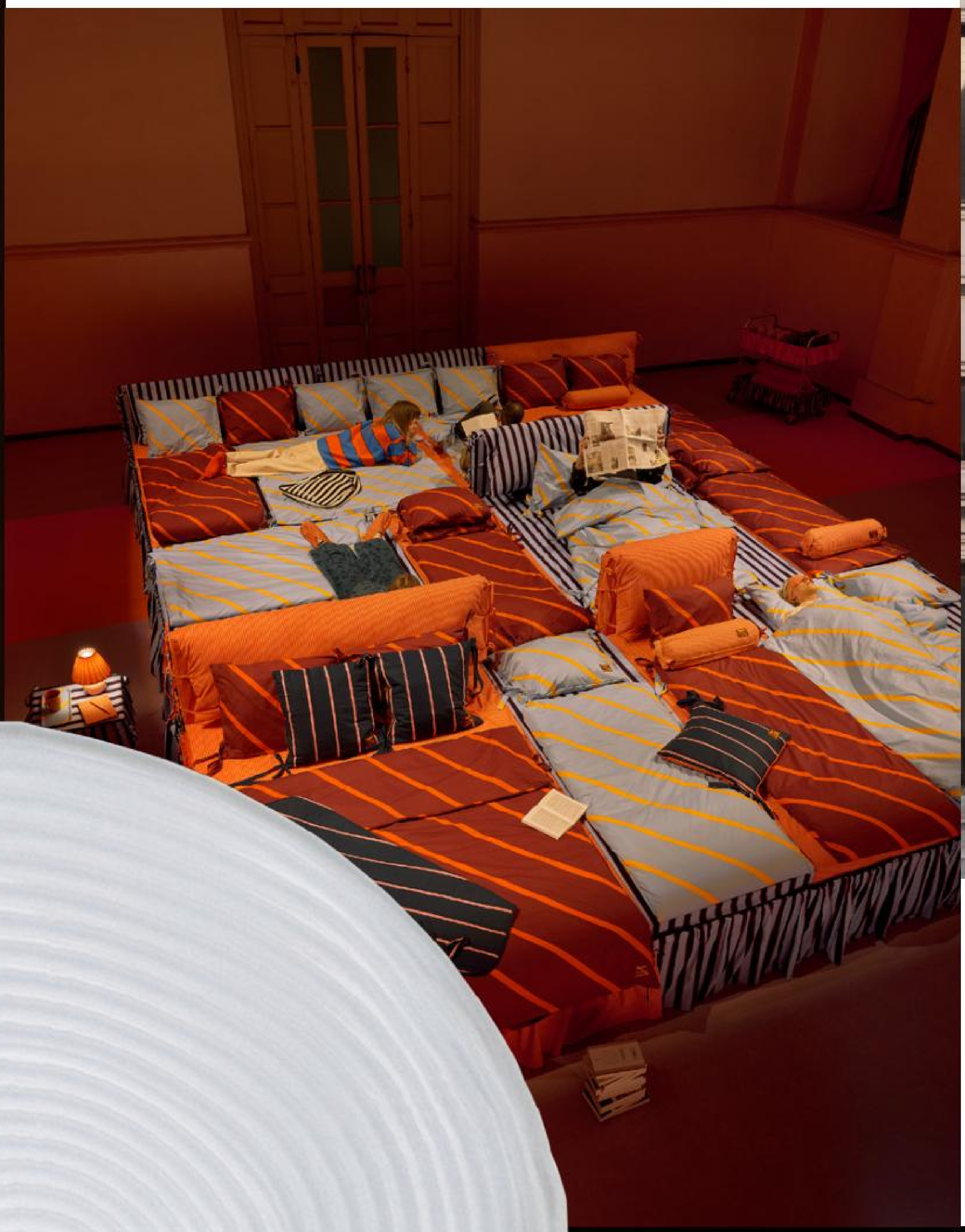
4 Alcova returned to Ex Macello, former slaughterhouse and site of past activations, for a nocturnal light show and a pop-up restaurant by Yapa.

5 atelier oï translated pleats, the signature texture of A-POC ABLE ISSEY MIYAKE, into a series of delicate and amorphous lamps.

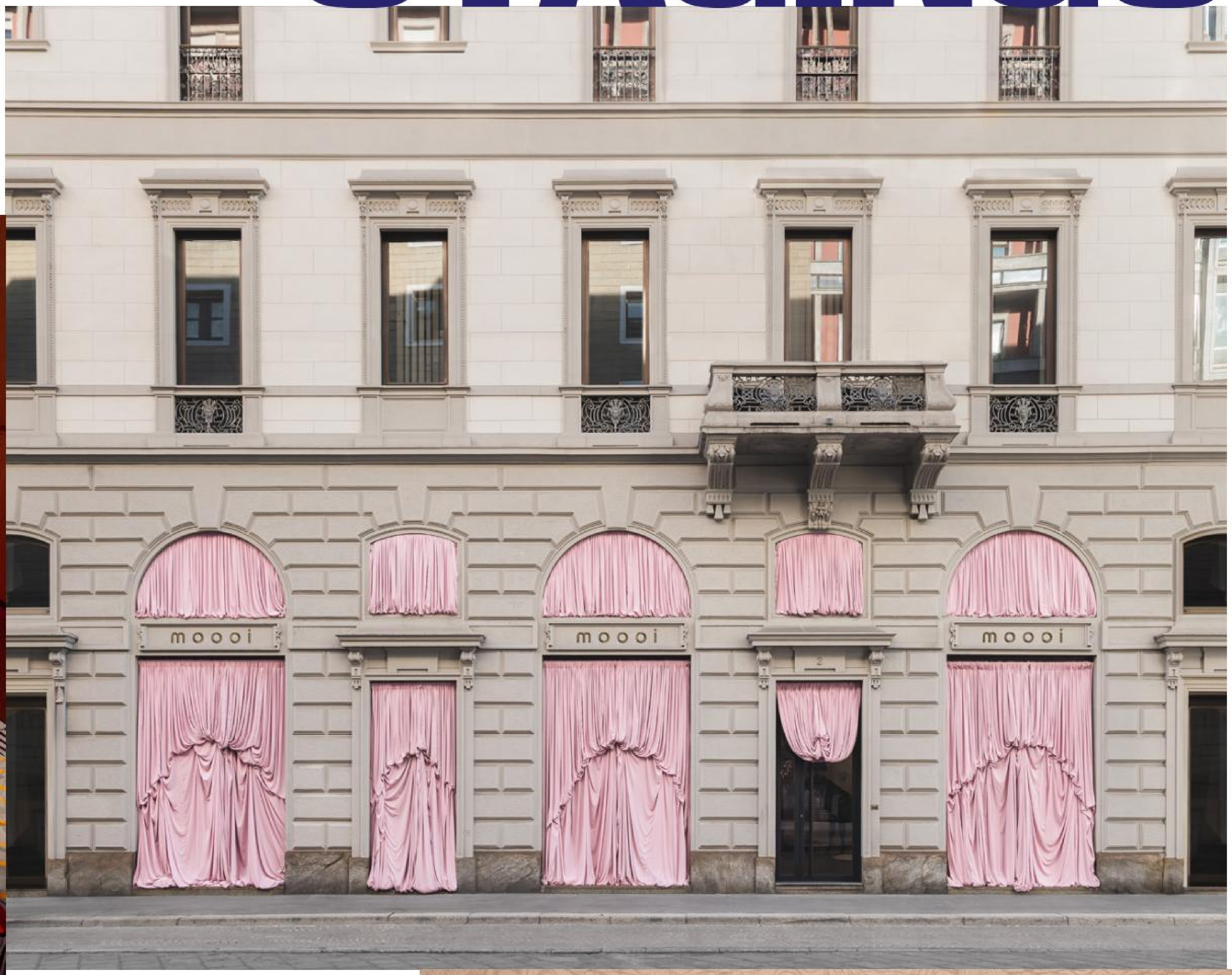
6 Lee Broom collaborated with Lladró to create Cascade, lighting that melds lantern vernacular and porcelain to dangling and dazzling effect.

# STAGINGS

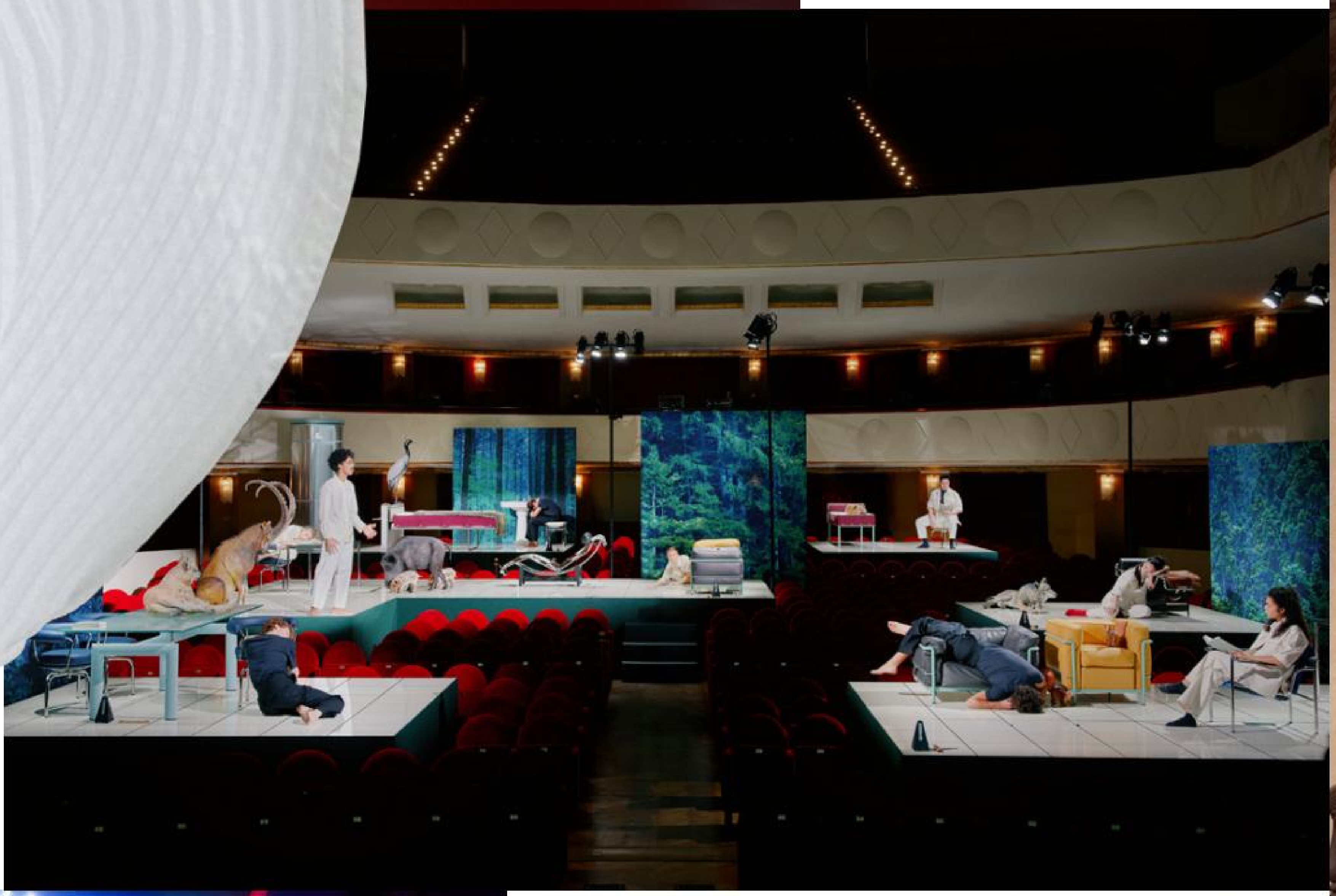
## MARIMEKKO[9]



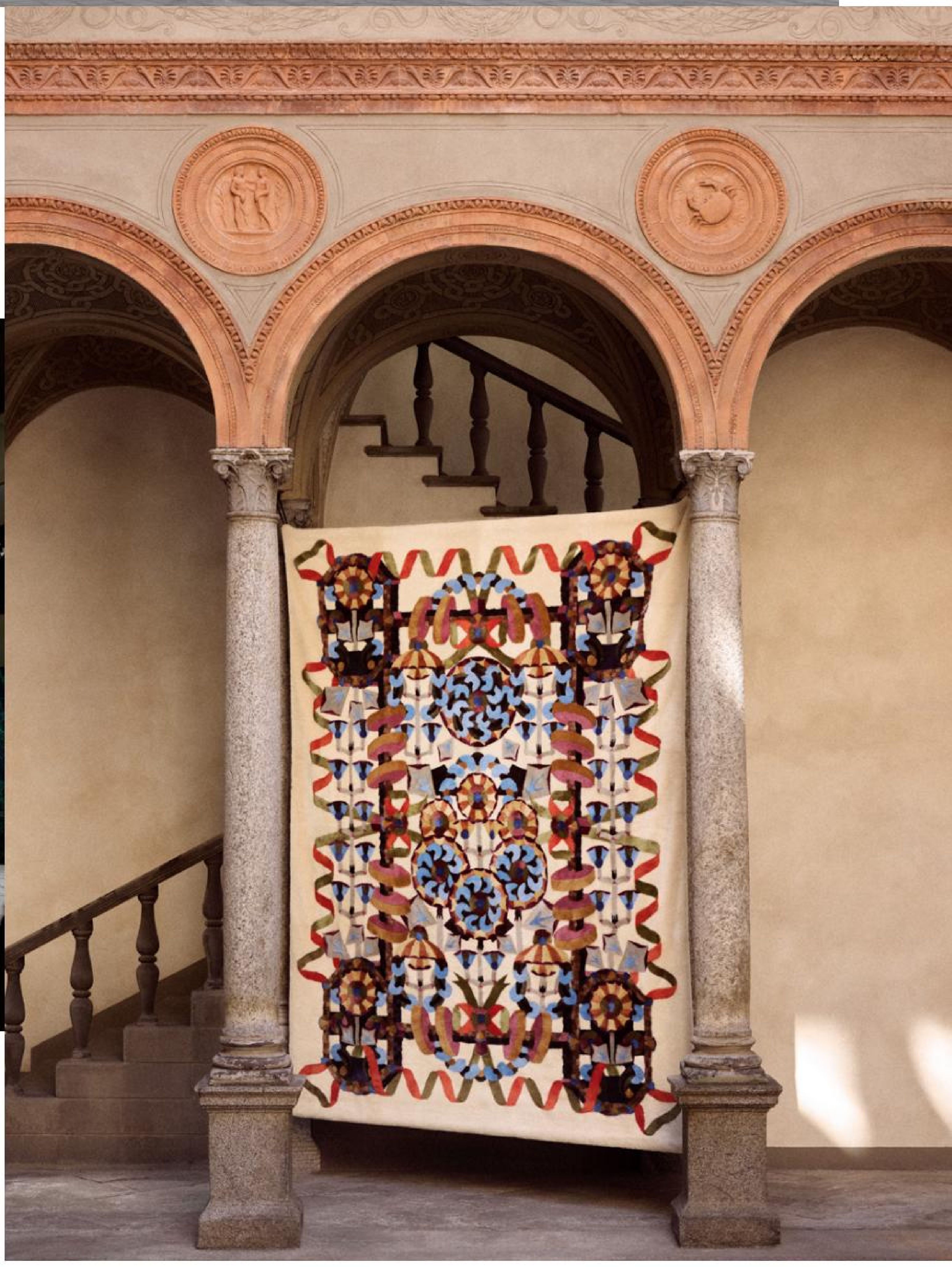
## MOOOI[10]



## CASSINA[8]



## YVES SALOMON EDITIONS[11]



## NORTH AMERICA NIGHT[7]

7 A crowd of North Americans packed into Teatro Litta for an evening of corn-based food and drinks and singing in Italian, Spanish, and English.

8 To mark 60 years of classic furniture pieces by Cassina, Formafantasma presented an installation and performance on modernism's discontents.

9 Ahead of its capsule collection with Laila Gohar, Marimekko presented an immersive bedscape with striped sheets for maximum selfie fun.

10 At its new showroom and at a first-ever appearance at Salone, Moooi celebrated new releases like its Haybale Lounge Chair by Nicholas Baker.

11 Yves Salomon Editions unveiled a line of intarsia shearling objects—seats, blankets, stools, cushions, and a lamp—designed by Pierre Marie.

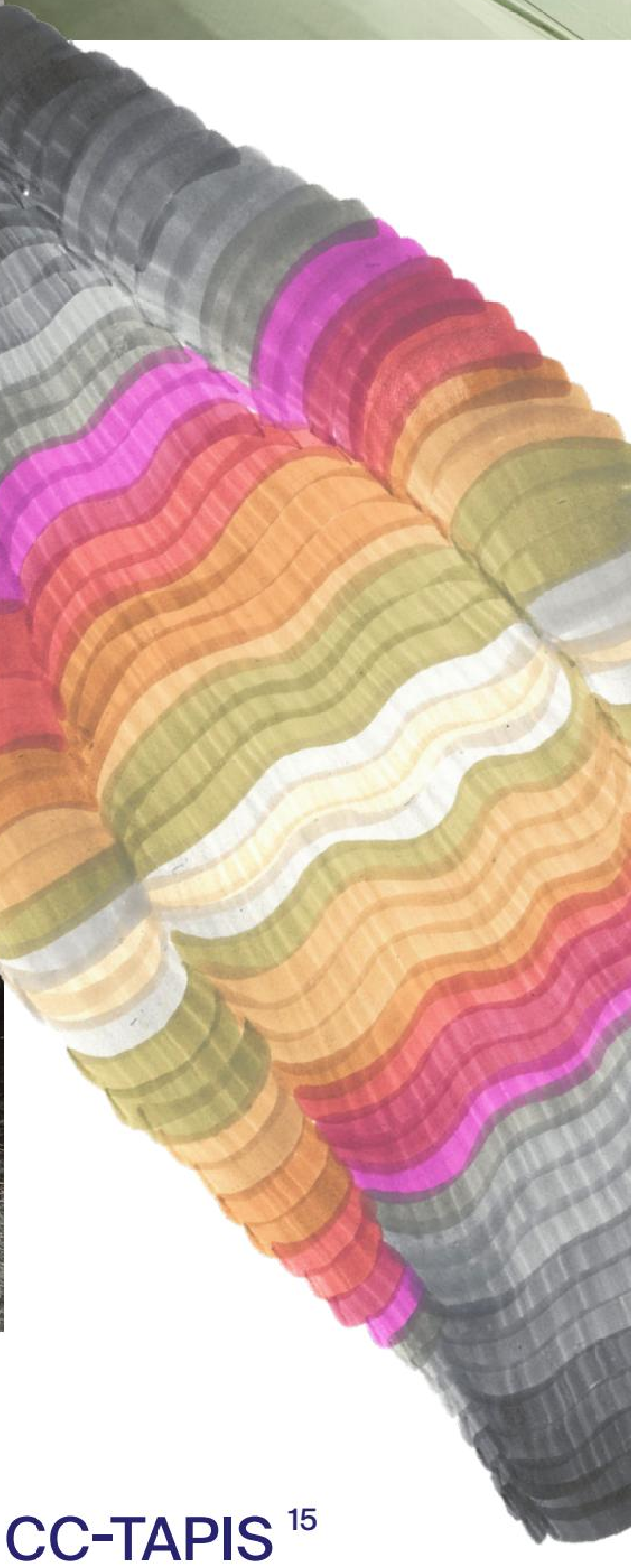
# TECHNICAL, MATERIAL,

HABITARE [12]

*BRUTHER.FBX* [16]

*CASA CORK* [13]

ESTUDIO MATERIAL [14]



CC-TAPIS [15]

12 At the Ex-SNIA factory within Alcova, Habitare showed work by 14 Finnish companies and designers and invited interaction via a material library.

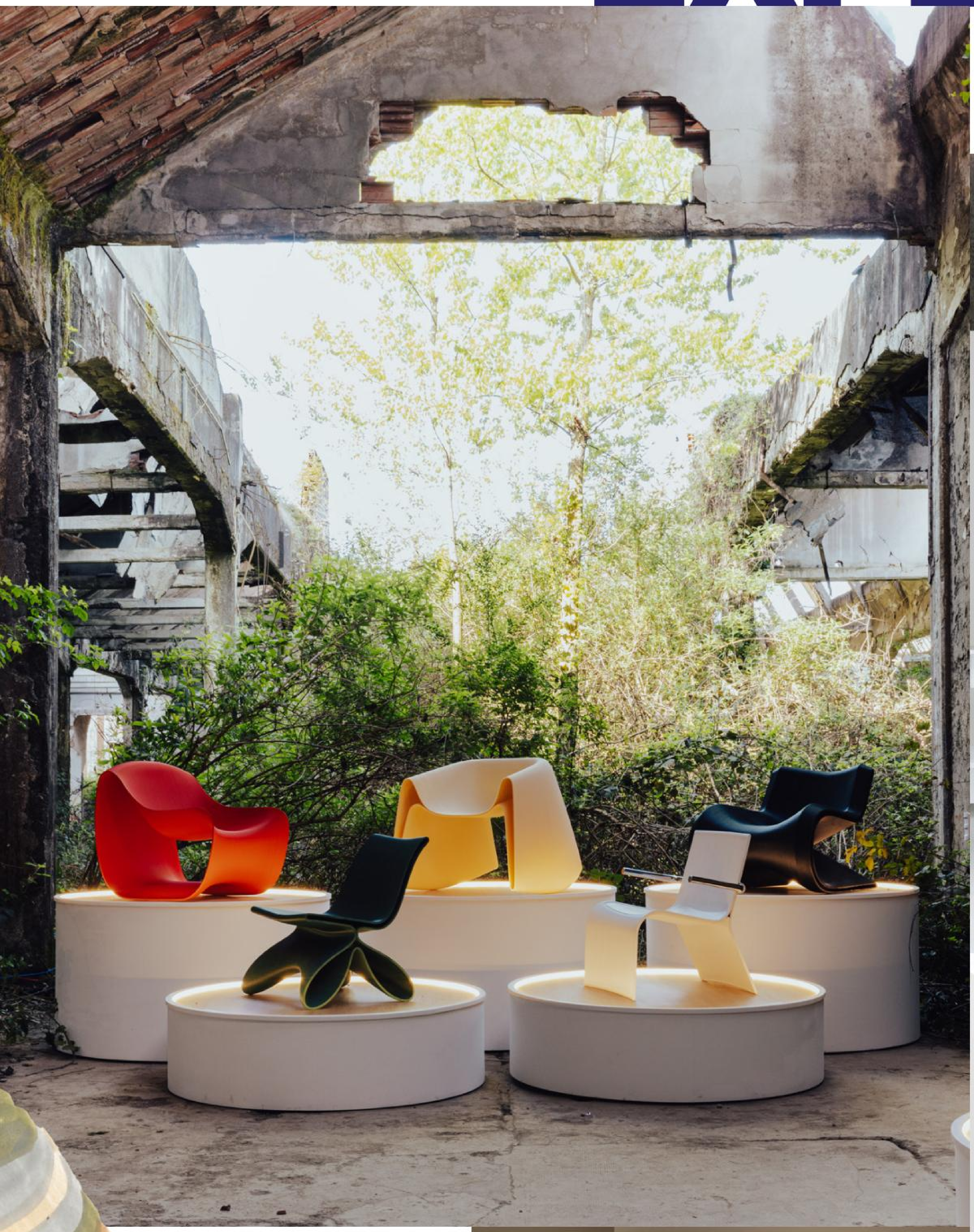
13 Rockwell Group and the Cork Collective, in collaboration with Corticeira Amorim, curated an immersive installation and program about cork.

14 FRAGMENTS is a series of furniture by Estudio Material crafted by salvaged local stone that preserves each unique jagged and cracked edge.

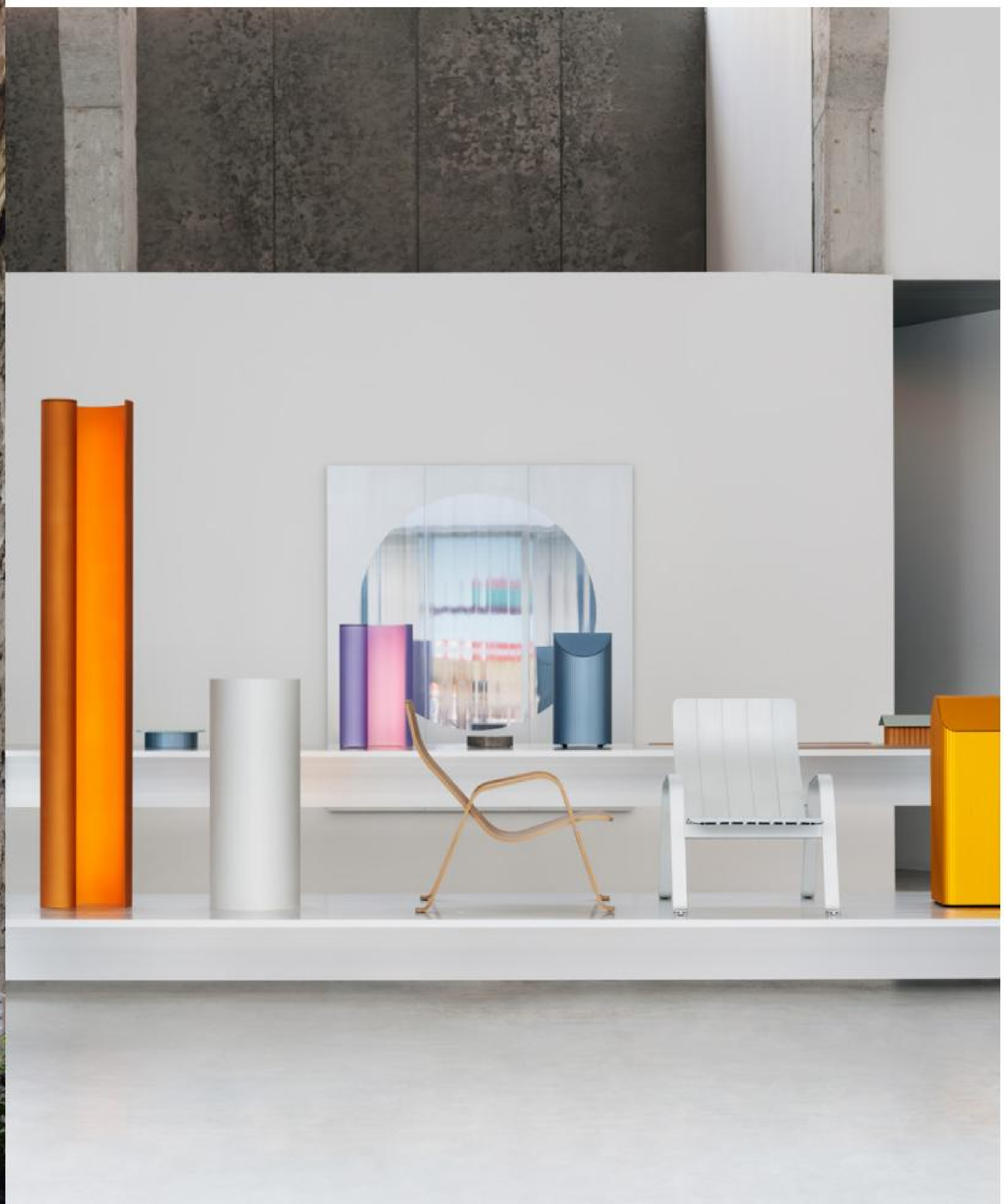
15. With *Ways of Seeing*, cc-tapis unveiled rugs that explore digital and analog collisions by India Mahdavi, Cristián Mohaded, and others.

16 Within two of Dropcity's tunnels, an exhibition on French architecture studio Bruther is split into digital materials and large-scale experiments.

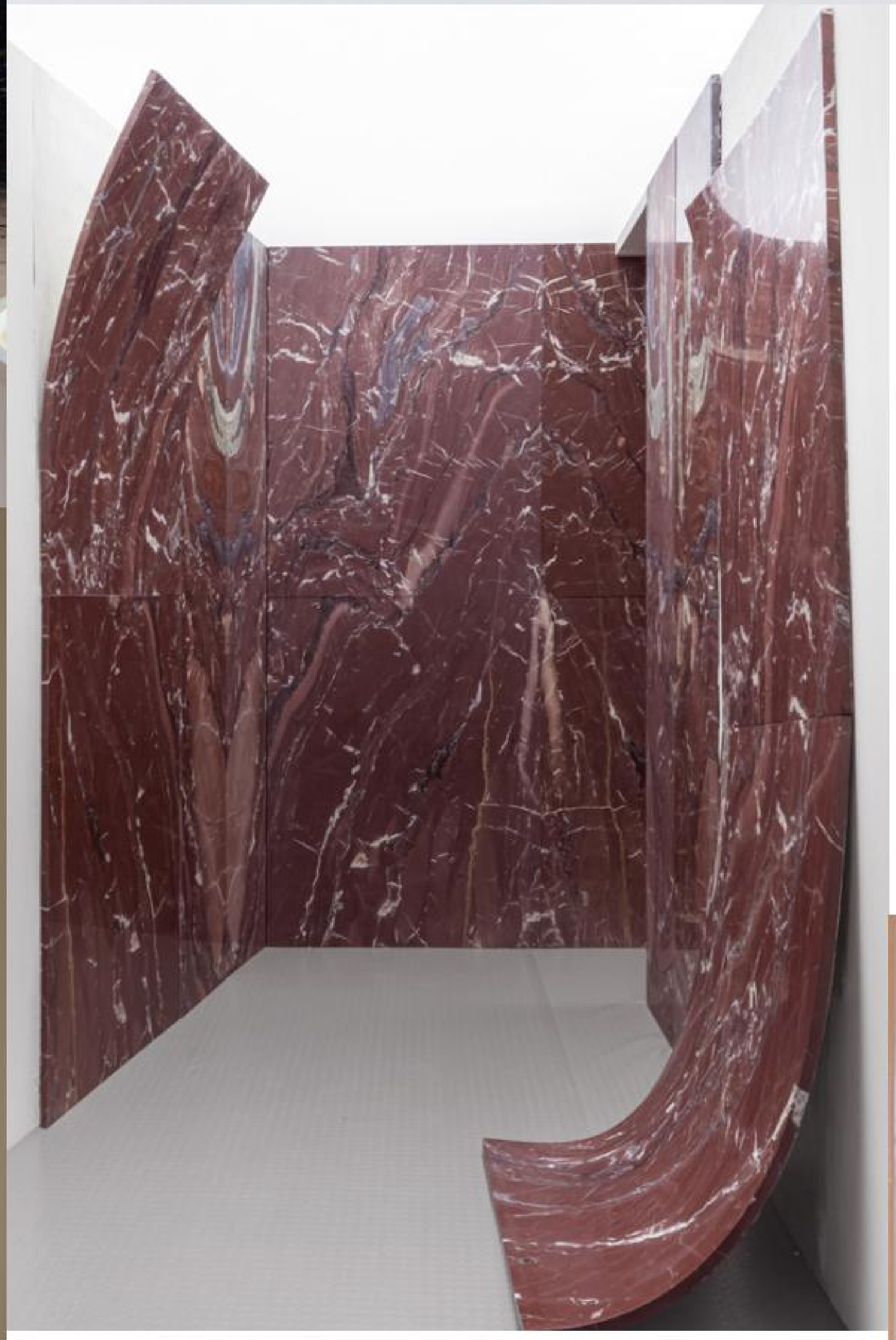
# EXPERIMENTAL



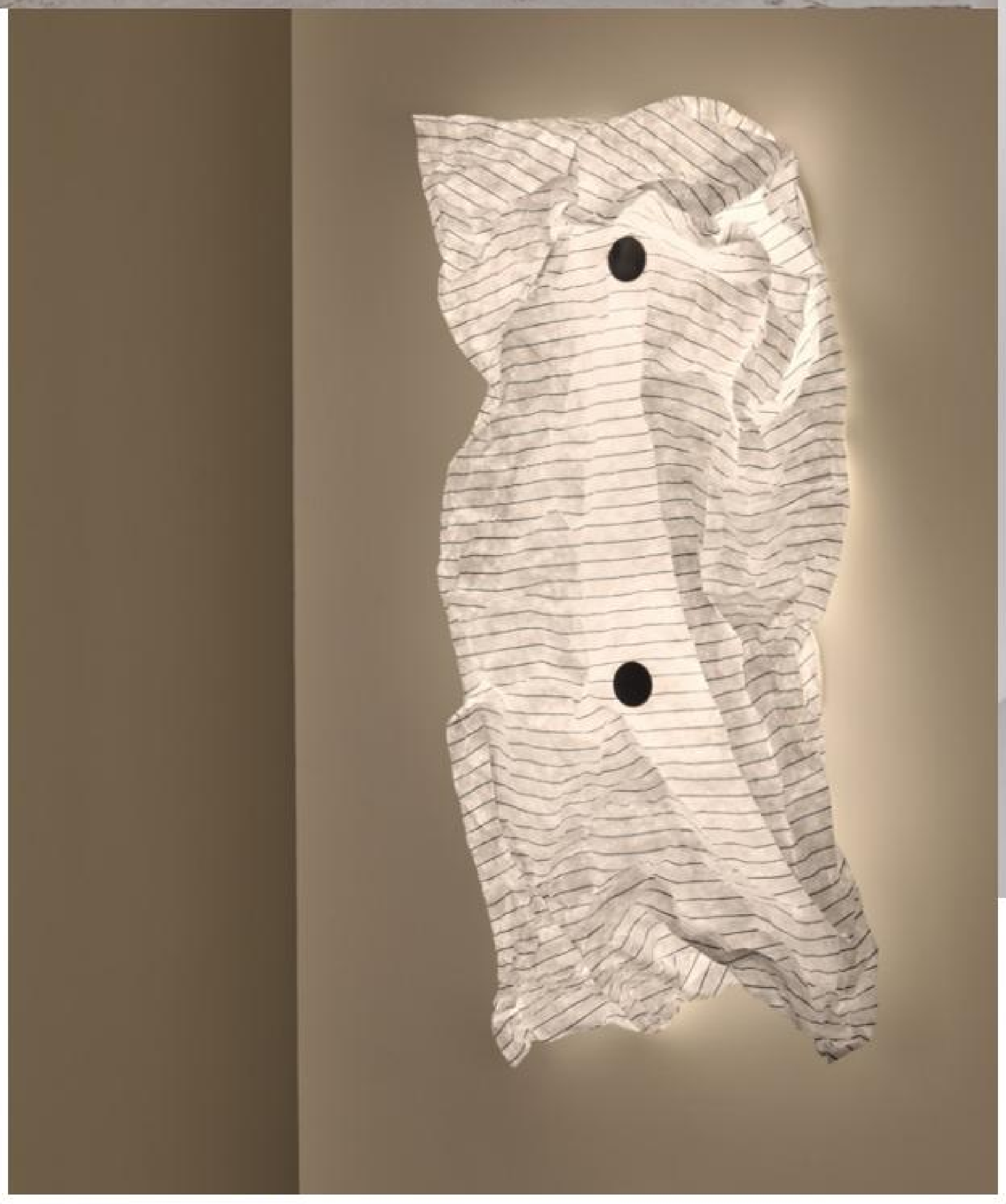
**DECIBEL × VIZCOM** 17



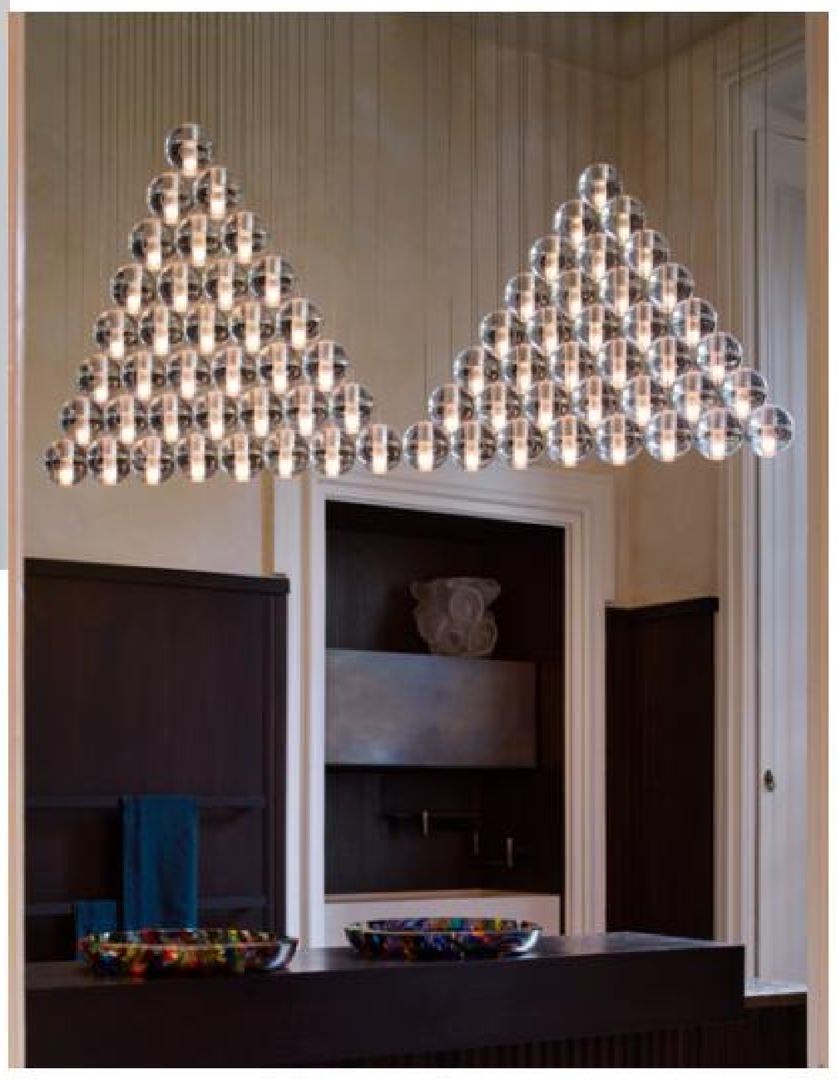
**HYDRO** 20



**MARGRAF** 19



**FLOS** 18



**BOCCI** 21

17 At Alcova, Decibel × Vizcom staged Portal, a collection of 3D-printed furniture, along with a robot that was live-printing new pieces.

18 A tyvek casing attached to a metal frame evokes crumpled paper in this large, wall-mounted lamp Erwan Bouroullec designed for Flos.

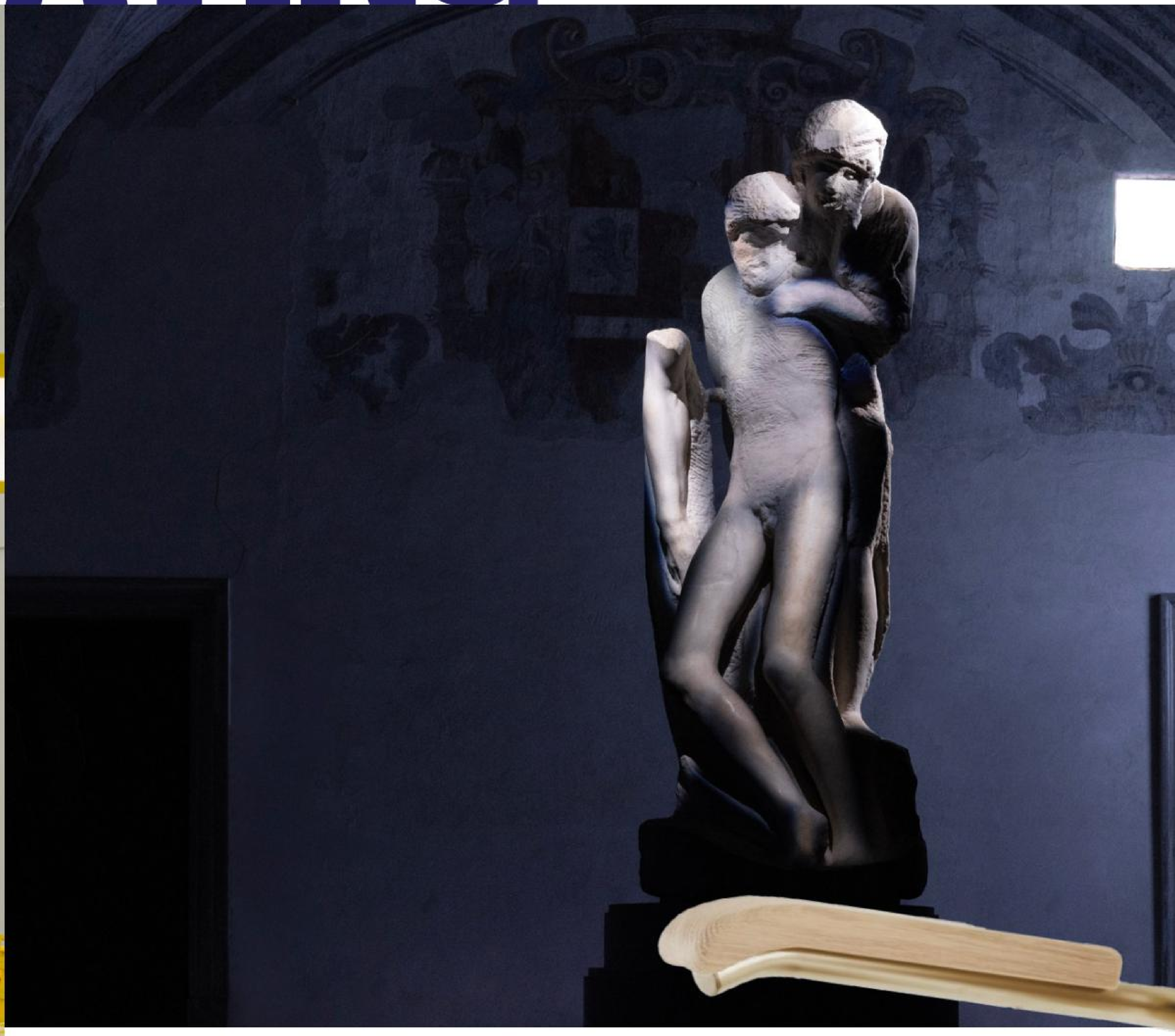
19 *Crash* by Hannes Peer Architecture redefined the perception of marble through pieces that rupture and collide into cavernous formations.

20 Hydro's *R100* challenged designers like Sabine Marcelis and Keiji Takeuchi to create objects using locally sourced scrap material.

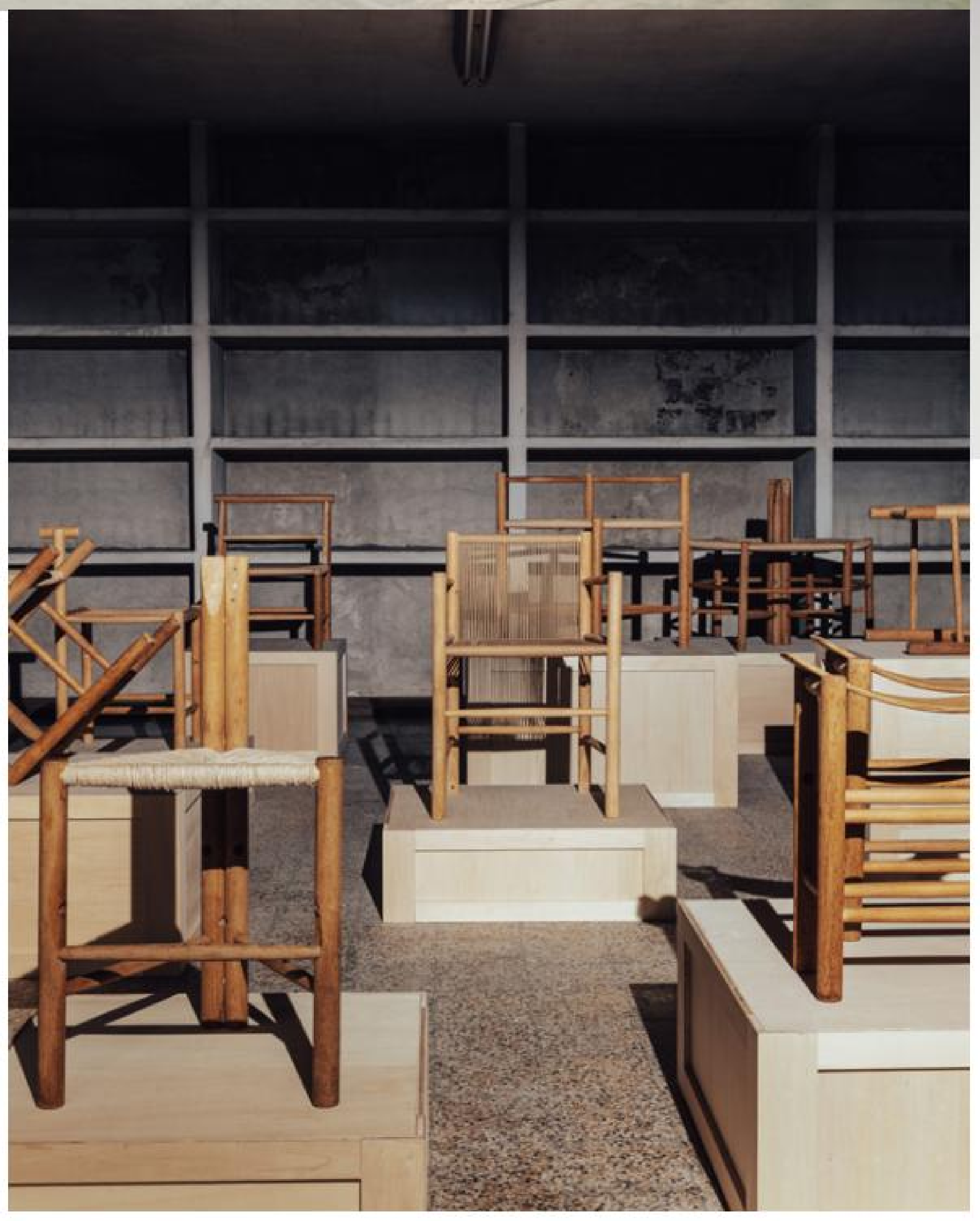
21 Bocci's first piece 14 and new piece 141, which marks 20 years of innovation, evolve the language of glass lighting with minimal aesthetics.

# COLLABORATING

*SOUVENIR* [22]



*MOTHER* [24]



ATMA [23]

MARSET [25]

THONET [26]

22 At Spazio Display, Pievenefabi, Sam Chermayeff Office, DISPLAY., and Giovanna Silva pay homage to the Milan metro by Albini, Helg, and Noorda.

23 AtMa's J39.5 is a set of chairs built from salvaged pieces of broken J39 chairs. The original was designed in 1947 by Børge Mogensen.

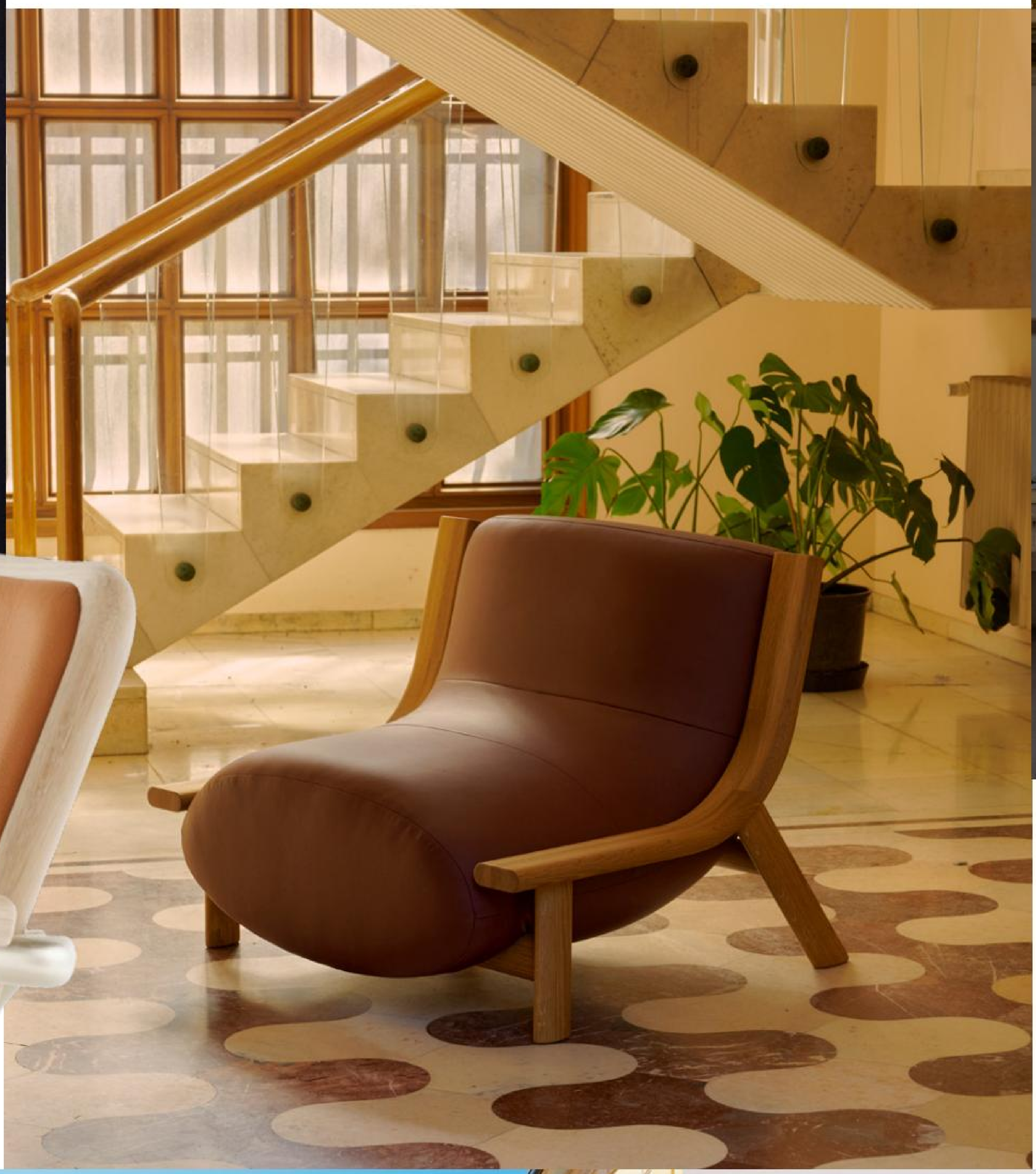
24 Within Castello Sforzesco, Robert Wilson movingly illuminates an unfinished Michelangelo sculpture set to music by Arvo Pärt. We wept.

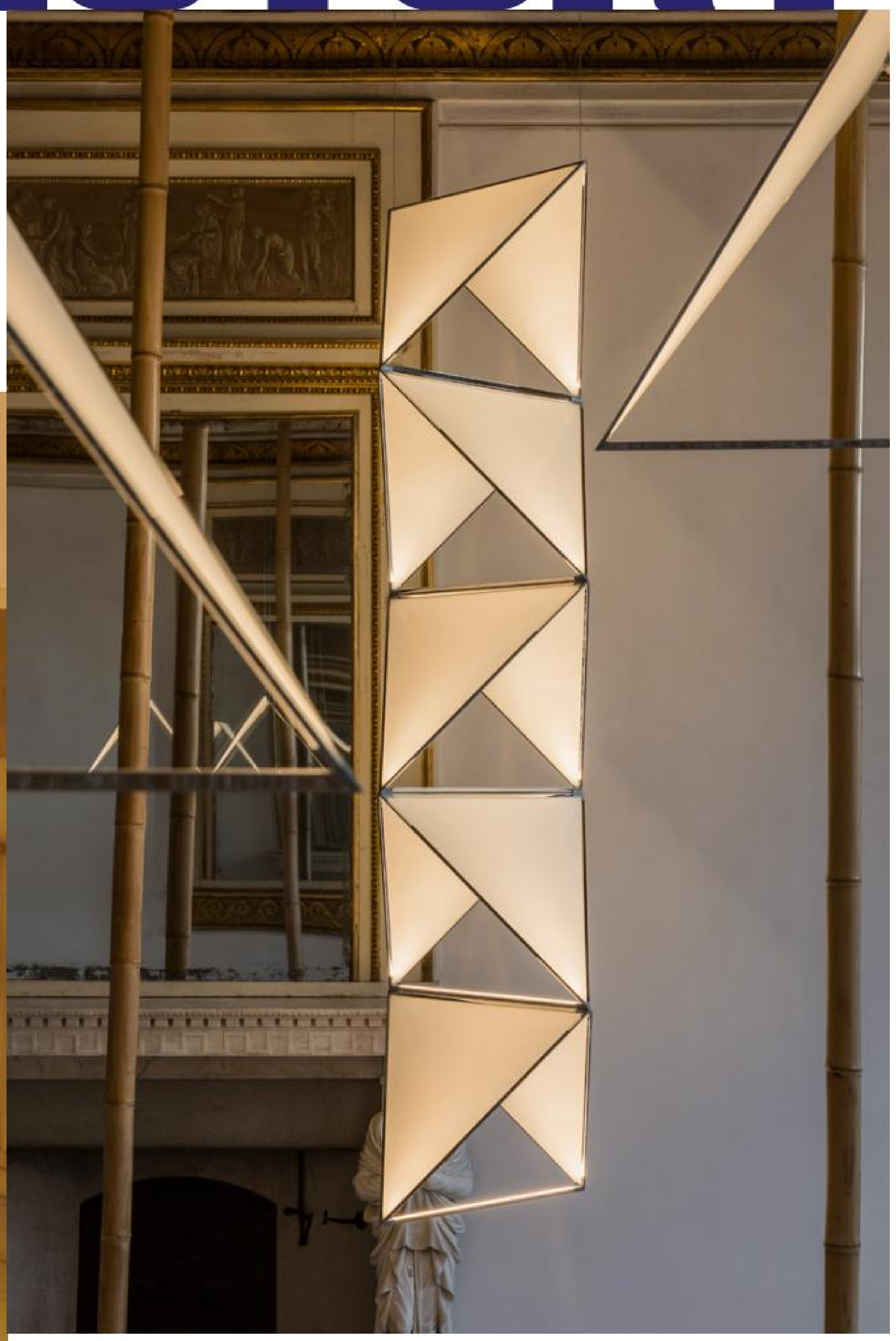
25 Lauro was designed by P. Aragay and J. Pérez Mateo in 1973. Now reissued by Marset, the light's sculptural simplicity of bent steel endures.

26 In the JS . THONET collection Jil Sander reimagines Marcel Breuer's S 64 cantilever chair with glossy finishes and refined tubular frames.

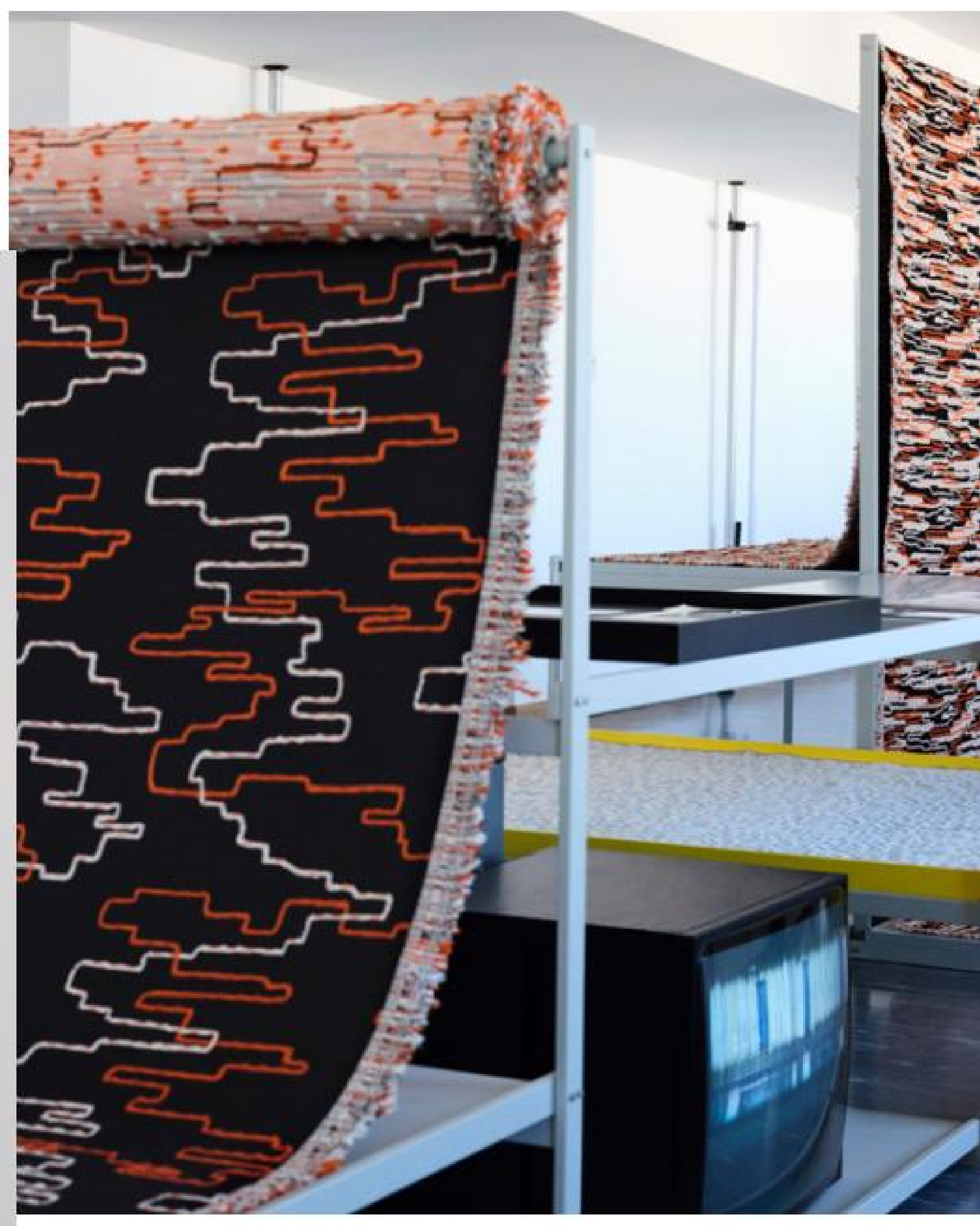
# WITH HISTORY

OFFICE OF TANGIBLE SPACE 27

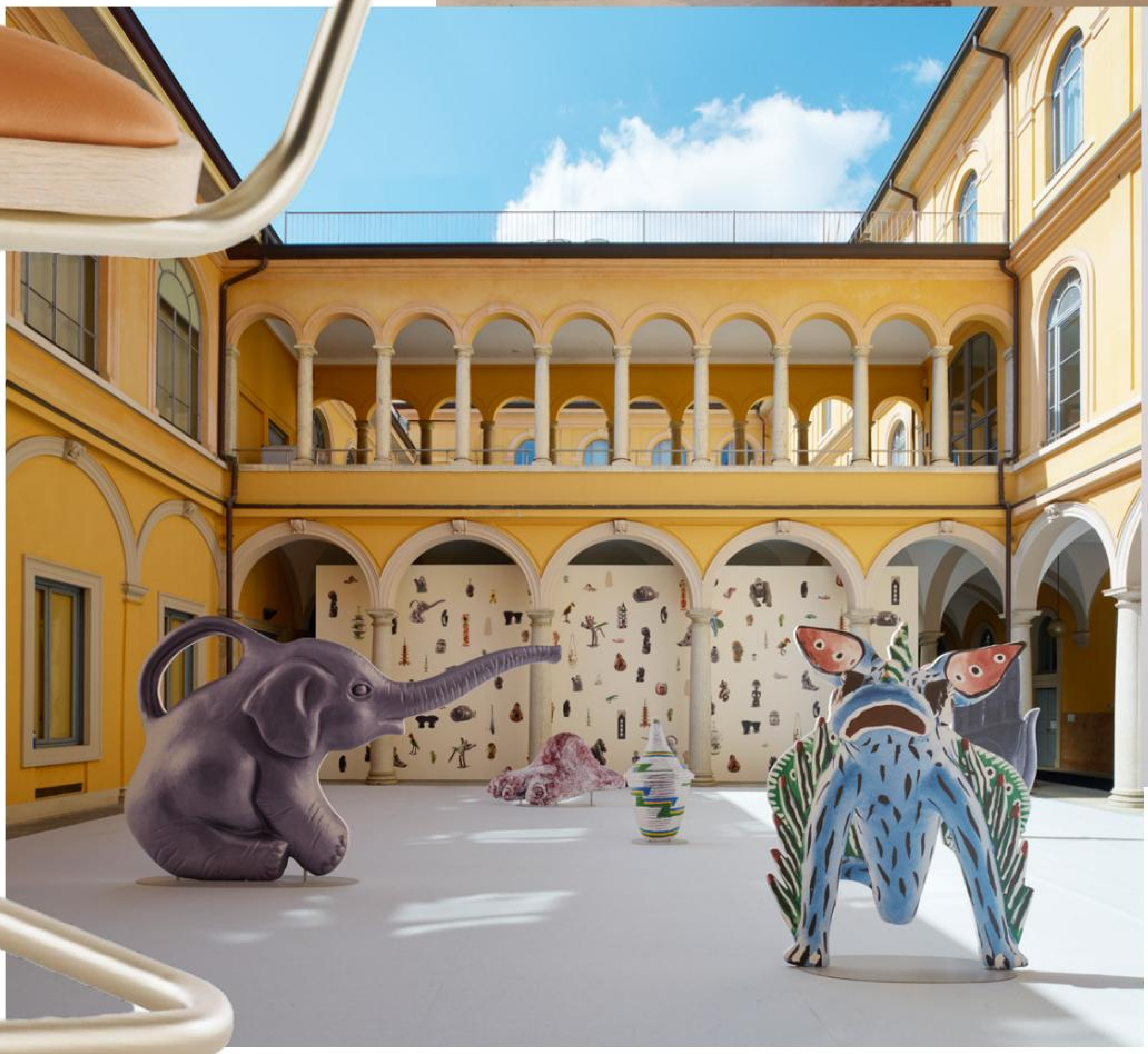




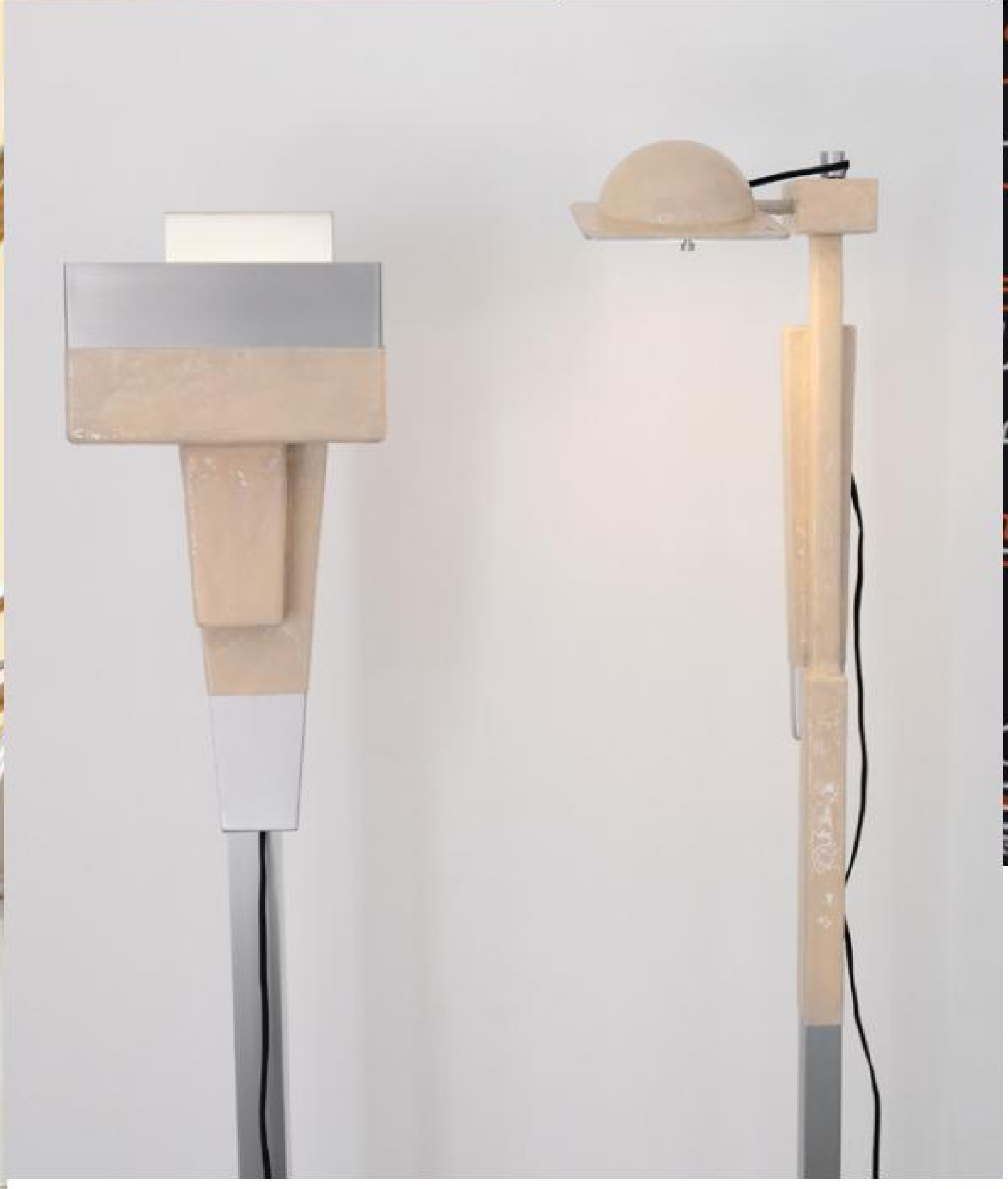
MICHAEL ANASTASSIADES 30



DEDAR 31



CALICO WALLPAPER 28



ROOMS STUDIO 29

27 Office of Tangible Space created Osvaldo, a furniture collection inspired by the interiors of the 1945 Villa Borsani, notably the stone floor.

28 Stephen Burks Man Made designed a wallpaper of objects collected during worldwide travels, with the goal of promoting cultural inclusivity.

29 The Re-assembled Floor Lamps by Rooms Studio captures past and present aesthetics of urban protest sites in Georgia.

30 Michael Anastassiades unveiled new modular lights—Cygnet, Frame, and Floor Mobile Chandelier—that each riff on a geometrical language.

31 Dedar, with the Josef & Anni Albers Foundation, presented the first-ever series of Anni Albers fabrics with a show at the top of Torre Velasca.

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# KITCHEN AND BATH

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54 Let There Be Light!
60 Artful Appliances
62 Bathroom Sculptures
64 Vessels of Warmth
66 Let Them Cook
68 Green Scene
74 New ’Ware
76 Earthy Tiles
78 Fun is the New Black

Elegant materials in a Brooklyn townhouse, page 54

Nicholas Venezia

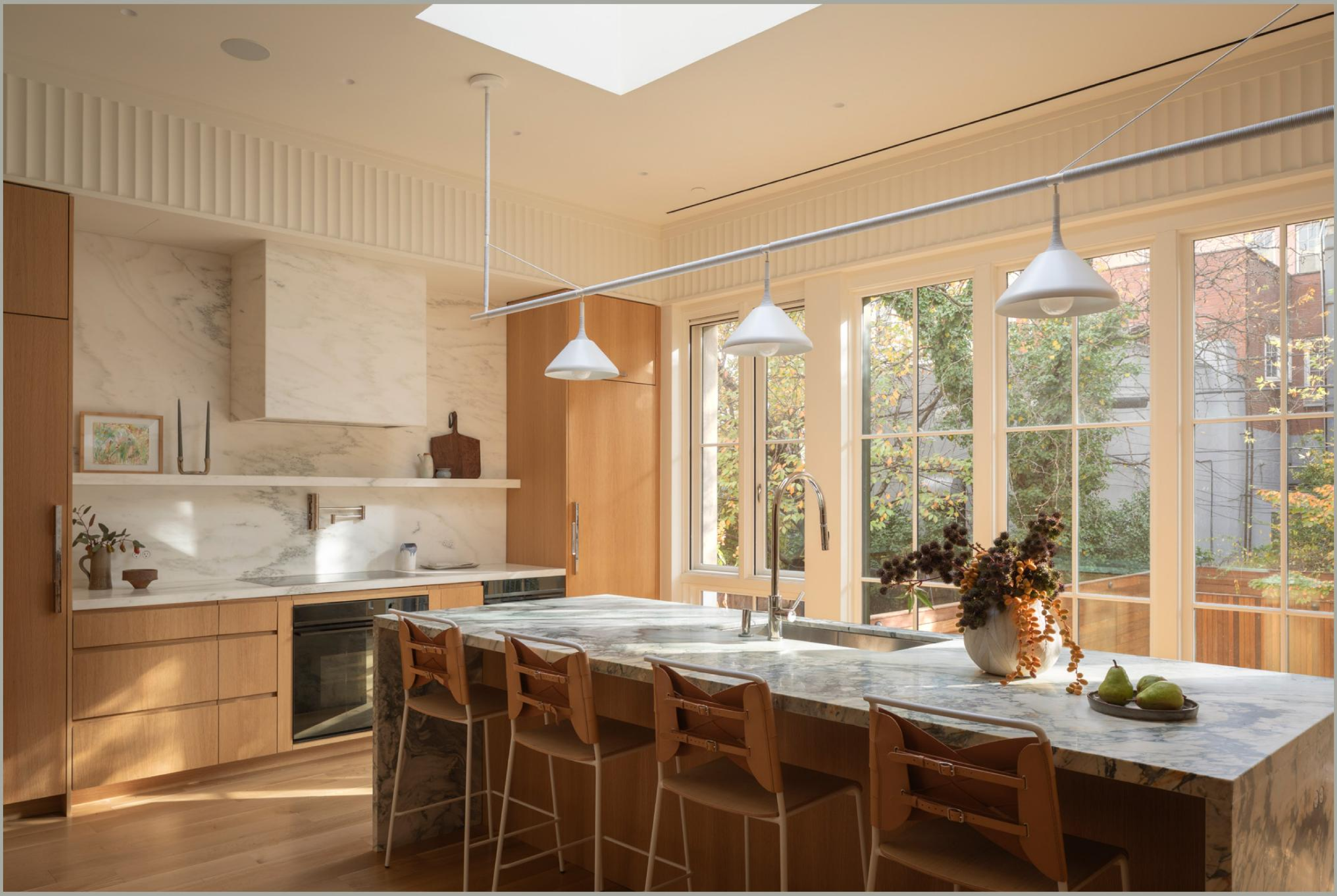
# Let There Be Light!

Overhead Architecture crafts an extension and adds multiple skylights to brighten the kitchen and main bathroom in a thoughtfully updated, neo-Grec–influenced Brooklyn townhouse.

RIGHT
The neighborhood's historic building typologies provided design inspiration for Overhead's interior renovation.

BELOW
A skylight extends up to a second story of the addition, providing natural light that dances off Calacatta countertops.

FACING PAGE
The expansive kitchen features a custom plaster frieze along the ceiling and windows overlooking the backyard.



Nicholas Venezia

Nicholas Venezia

ABOVE
JDF Creative's refined interior design extends to a parlor floor washroom, with wainscoting and unlacquered brass fixtures.

LEFT AND FAR LEFT
Neo-Grec goes contemporary in the kitchen, with custom millwork and Fisher & Paykel appliances.

Brownstone Brooklyn today is a mishmash of architectural styles, from Italianate to Queen Anne—you can even spot the stray federal or colonial. When Matthew Ransom of Overhead Architecture took on a Cobble Hill townhouse renovation of a landmarked building, he looked to its neo-Grec origins to inspire motifs throughout the 6,000-square-foot, 4-story single family home. The theme plays out especially in the stunning kitchen, a 2-story addition with custom white oak millwork, Calacatta countertops, Fisher & Paykel appliances, and a showstopping plaster frieze that frames the kitchen. Overhead developed the scalloped pattern for the frieze after researching catalogs for early-1900s neo-Grec townhouses, opting to create custom designs rather than sourcing existing materials. "That's the funny thing," noted Ransom, recently named one of *AN*'s Twenty to Watch residential architects in New York. "A lot of the details that we go to great lengths to preserve in these townhouses are often off-the-shelf components from one hundred years ago."

Almost nothing about this project is off-the-shelf. Overhead and interior firm JDF Creative started from a blank slate, with a project brief to update the home for a young family to be able to age in place. One of the moves, Ransom explained, was to add an elevator in the house's core; another was to create privacy and flexibility in the top-floor children's rooms. From there, he said, the idea was "to bring the house back down to earth," not leaning into the brownstone vernacular.

Nicholas Venezia

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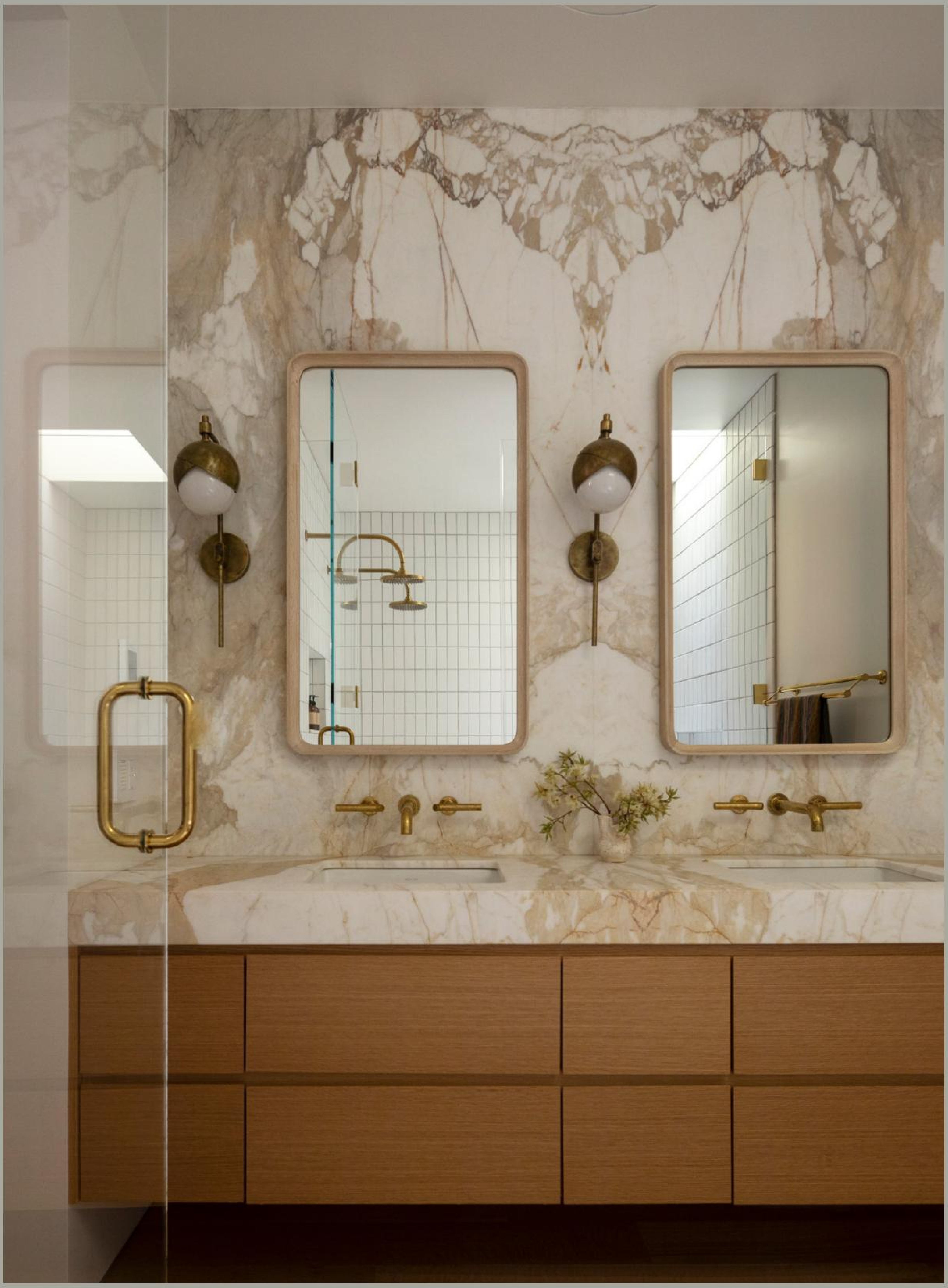
"We don't have any Corinthian capitals or pilasters. It's more abstract than that." The team developed a "simple material palette" to bring continuity to a townhouse that had been through several renovations over the past century-plus.

The 25-foot-wide extension into the backyard served a double purpose. "It gives the [family] really killer kitchen space," Ransom explained, "and it was sort of a pressure release valve for the rest of the house," allowing the architects to thoughtfully size the rooms throughout—a rarity in brownstone Brooklyn. The centerpiece is an island with a view of the backyard through Kolbe windows, with added light streaming down from a skylight above.

A 2-story skylight over a soaking tub, part of a wet room that includes a shower in the main suite's bathroom, provides more natural light that changes as the day progresses—a discreet LED strip in the shaft can be activated for a warm glow at night. Meanwhile, a bath/powder room on the house's main floor features wainscoting in a tile by Ann Sacks and unlacquered brass fixtures that will patinate over time.

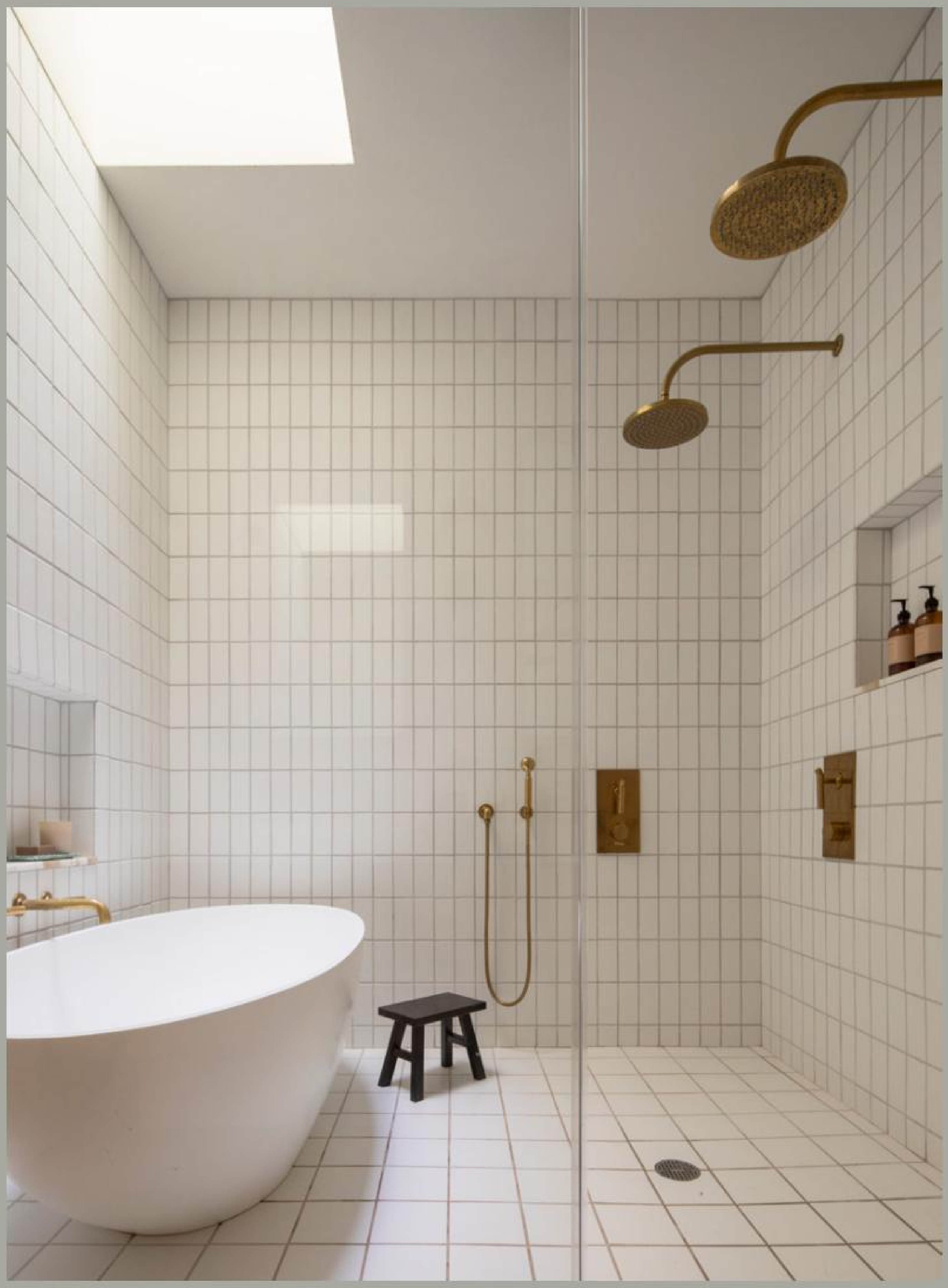
This may be the only overt throwback reference in an otherwise quietly modern home that blends in unremarkably from the outside but which shines within. *—Richard Martin*



ABOVE RIGHT
The main floor features a bathroom with Calacatta marble.

RIGHT
A wet room includes a shower and a bath under a skylight.

BELOW
The primary suite, with storage beyond



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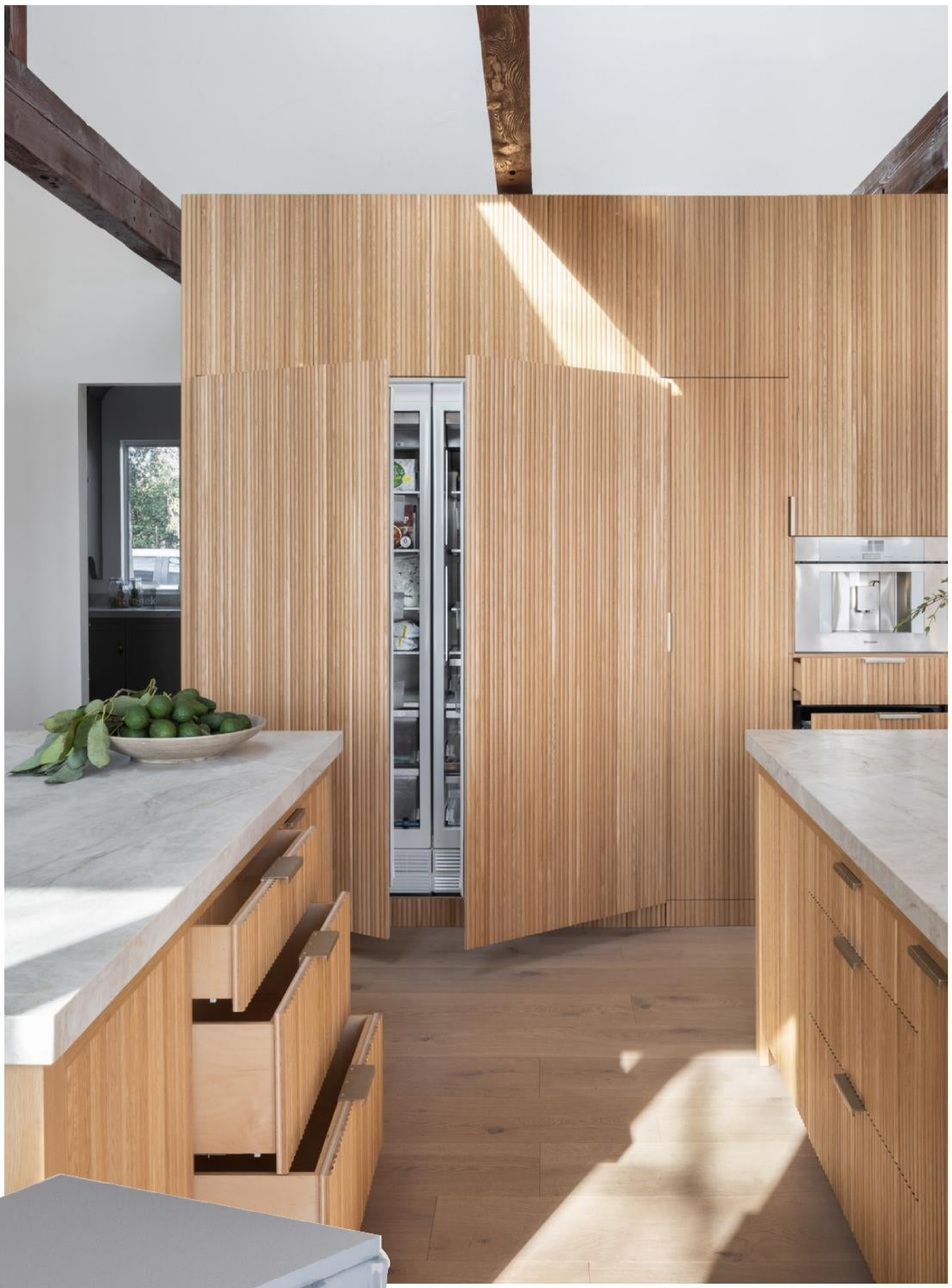
4
Luigi 18-cubic-ft. French Door Refrigerator by FORNO
forno.ca

5
Olive by True Residential
truemfg.com

6
Nostalgie by ILVE
us.ilve.com

7
48" Platinum Series Induction Range by BlueStar
bluestarcooking.com

2



FISHER & PAYKEL

1

3

2 Courtesy Shannon Ggem Design, other images courtesy the manufacturers

4

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7

# Bathroom Sculptures

Plumbing manufacturers increasingly devise ways to improve water pressure and drainage while turning the not-so-sexy parts of the space into mini architectural moments.

1
**AQUAHALO by Dornbracht**
dornbracht.com

2
**HUM by Philippe Malouin for QuadroDesign**
quadroworld.com

3
**Flora by Fantini**
fantini.it

4
**Bandeau Collection by Kallista**
kallista.com

5
**Disco-rectangle by Infinity Drain**
infinitydrain.com

6
**Nu by Roca**
rocakitchenstone.com

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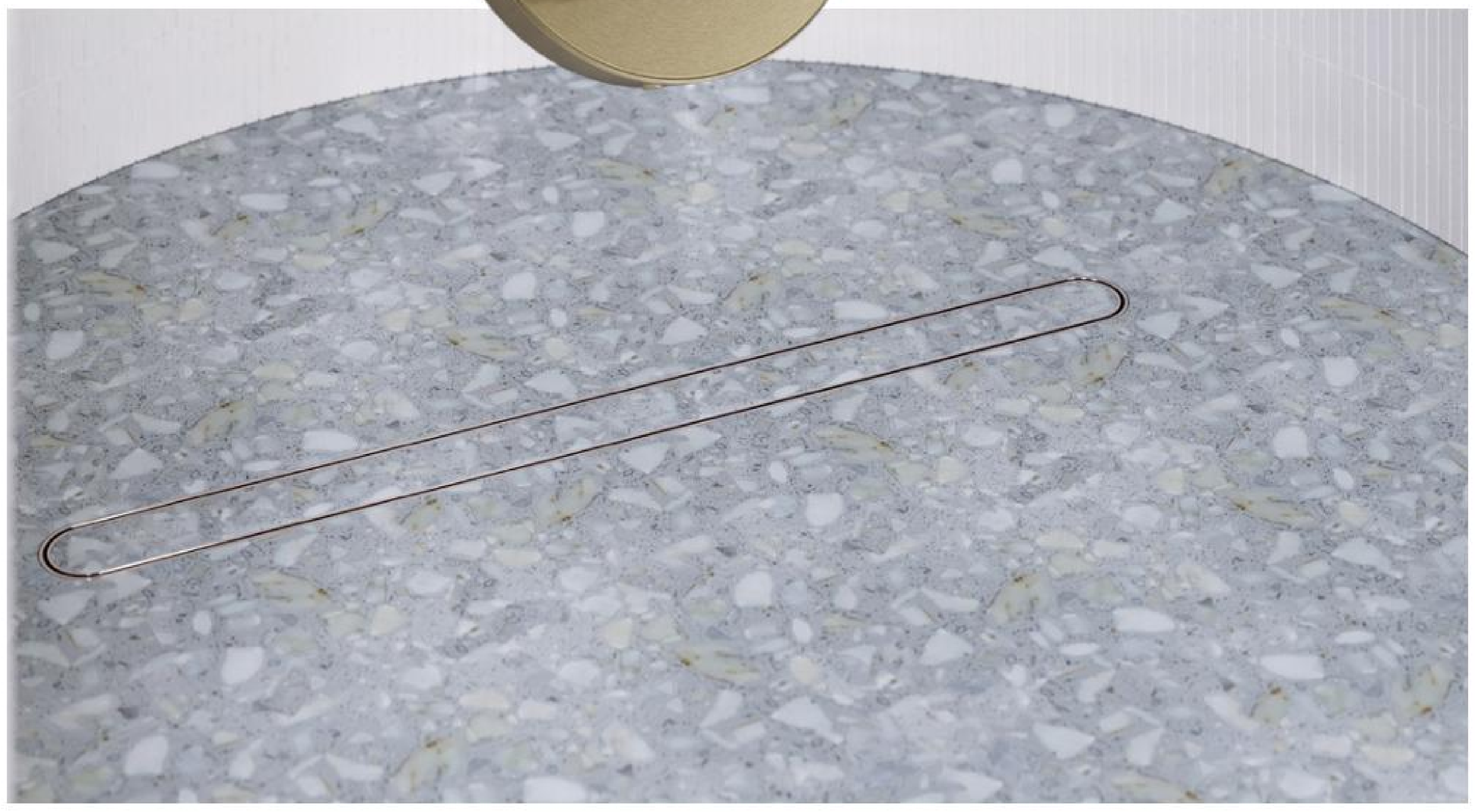

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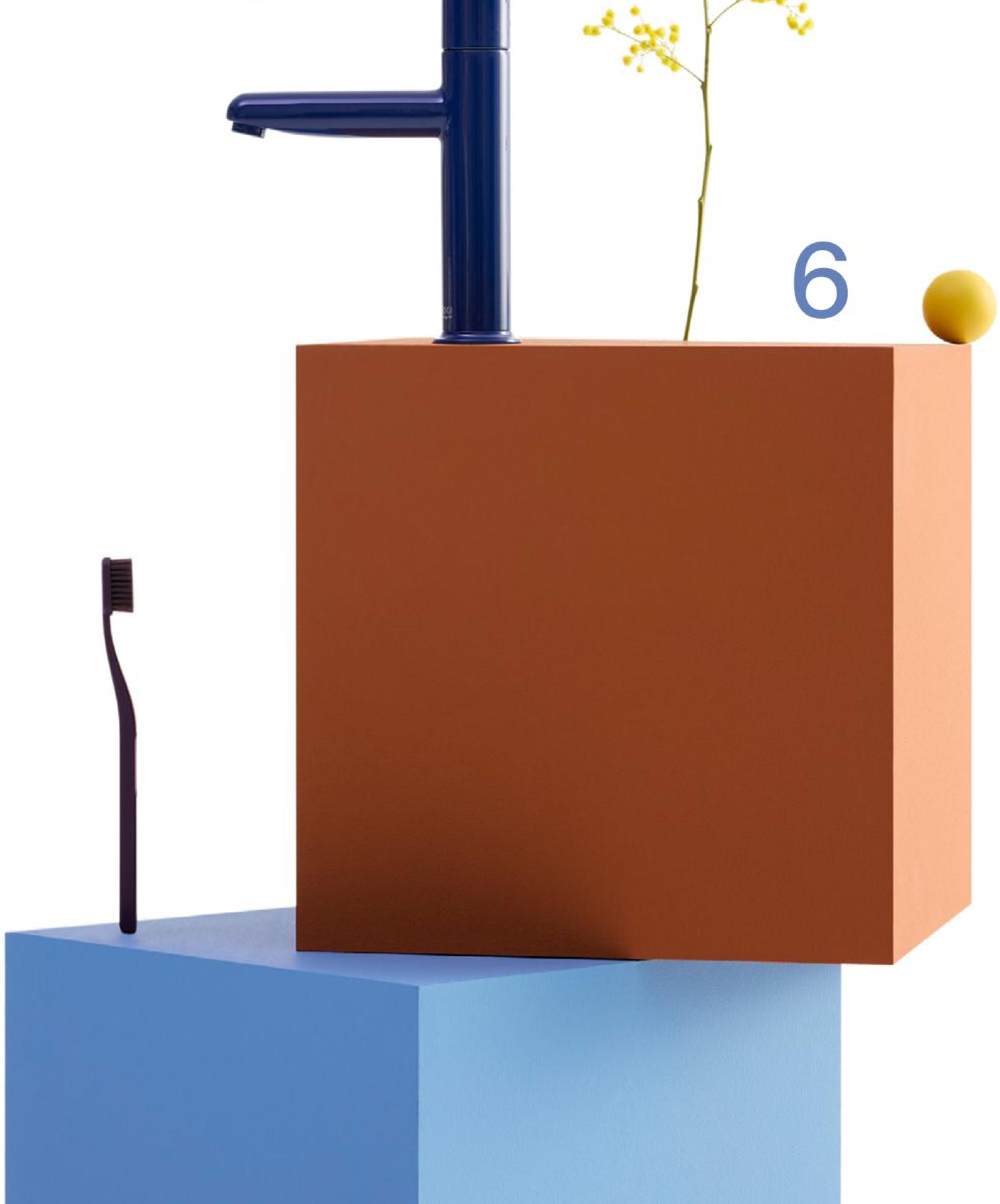

2 by Studio Elisse, other images courtesy the manufacturers

Infinity Drain

DISCO-RECTANGLE

[DIS-koh REK-tang-gul] (noun)
A two-dimensional geometric shape constructed of a rectangle with semicircles at a pair of opposite sides.

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Explore Disco-rectangle
Tile Insert Linear Drains
InfinityDrain.com

# Vessels of Warmth

Whether colorful, curved, or pleated these sinks and vanities bring warmth—and, at times, femininity—to bathrooms.

1
Orme Pedestal Basin by Kast
kastconcretebasins.com

2
Rado by Trueform Concrete
trueformconcrete.com

3
Aurena collection by Duravit
duravit.us

4
Ubud by Konkretus
konkretus.com

5
Color Concept Vessel Lavatories by TOTO
totousa.com

6
The Small Hours by Patricia Urquiola for Salvatori
salvatoriofficial.com

7
Settecento by Ceramica Flaminia
ceramicaflaminia.it

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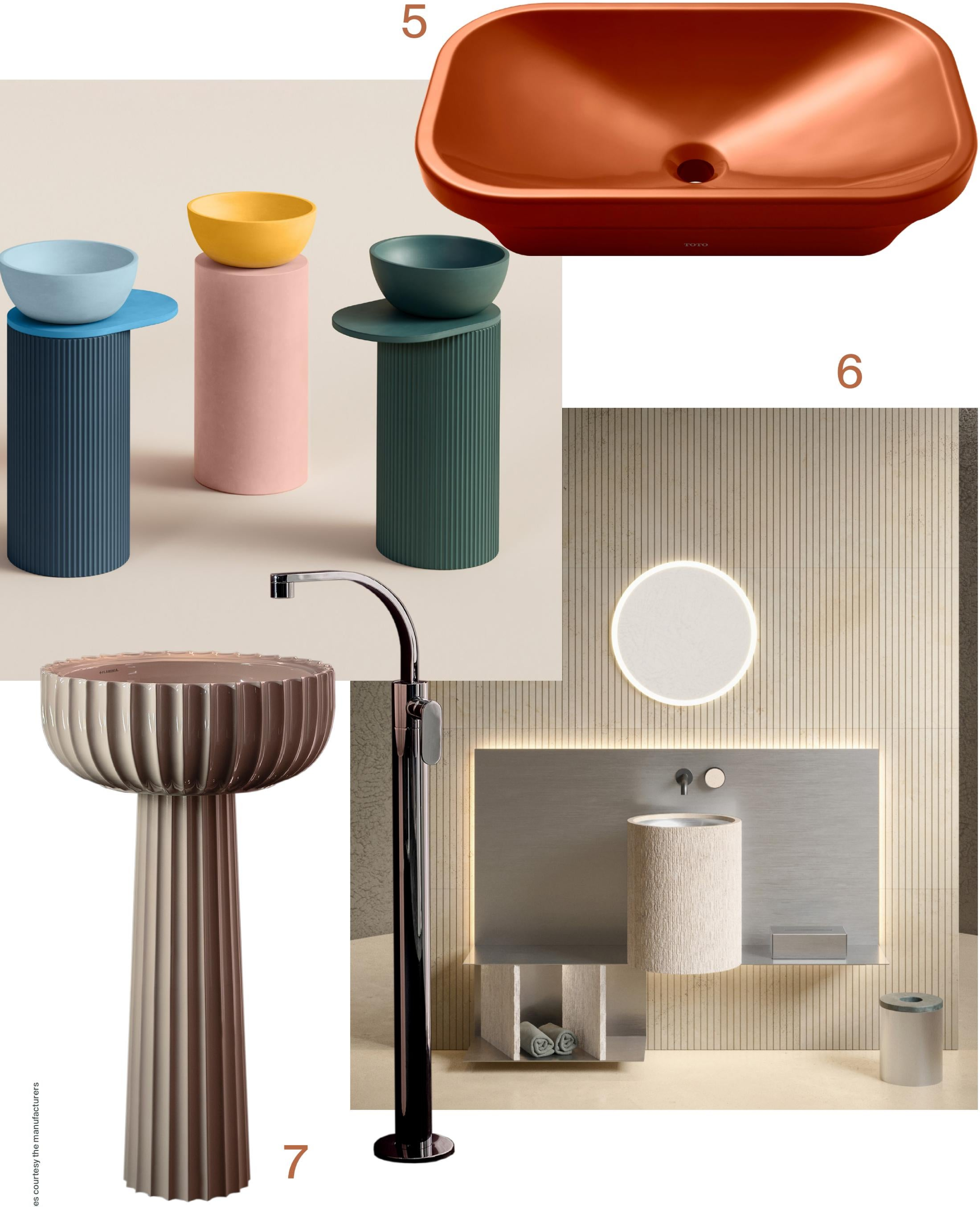

Images courtesy the manufacturers

# Let Them Cook

The following kitchen systems consider not only functionality for cooks but also the ways kitchen architecture shapes socialization within the space.

1
**The Diplomat by Henrybuilt**
henrybuilt.com

2
**Douglas Fir Finished Kitchen by Garde Hvalsøe**
gardehalvsoe.dk

3
**SKYWALK Cantilevered Kitchen Island by eggersmann**
eggersmannusa.com

4
**Artex Pro by Poliform**
poliform.it

5
**Proxima Collection by Arclinea**
arclinea.com

6
**RATIO Collection by Marsotto**
marsotto.com

7
**UNICA Bespoke by MandiCasa by Dario Snaidero**
mandicasa.com

Images courtesy the manufacturers

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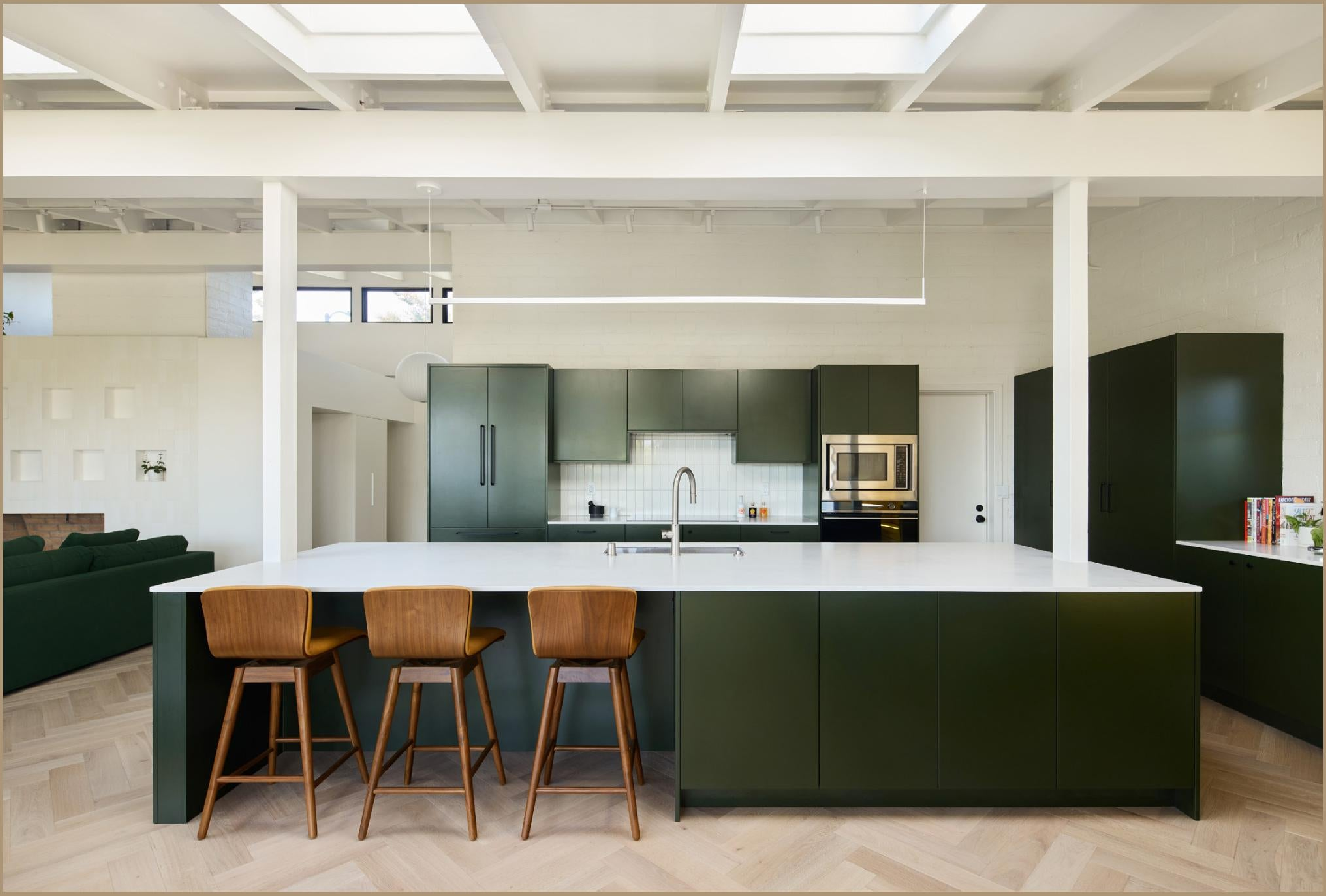

ABOVE
Shin Shin updated the open kitchen with a trio of skylights.

BELOW
The contemporary ranch-style home was in need of major renovations.

# Green Scene

Shin Shin renovates a midcentury ranch home in South Los Angeles with a statement kitchen in shades of olive.

Ye Rin Mok

Upgrade your everyday

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Aurena

DESIGN BY
ANTONIO CITTERIO

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duravit.us

The contemporary ranch-style home Dacoury Dahi Natche (known professionally as DJ Dahi) bought on a winding street in View Park, a historically African American neighborhood in South Los Angeles, presented many challenges to renovation and was in desperate need. In addition to its listing on the National Register of Historic Places, the 2-story home is composed of CMU and brick, making additions and subtractions essentially out of the question. Its interior had been heavily remodeled over the years by previous owners in ways that made the 2,800-square-foot home feel smaller and less functional than necessary for Dahi's growing family. The living spaces were bereft of natural light and filled with flourishes typical of the 1980s (think faux stones, mirror walls, and beige-pink tiles).

Dahi reached out to Melissa Shin of the local architecture firm Shin Shin to bring the home into the 21st century while highlighting features original to its construction in 1949. "The biggest move was to remove the unnecessary elements added over time while also making up for the fact that this is one of many midcentury houses with surprisingly little storage space," Shin told *AN Interior.* All the walls in the core of the space are now lined with ample yet discreet storage solutions, often only making themselves visible with a push in the right place. "Much of the budget is hidden in the walls," said Shin, additionally referring to the need to drastically update the home's utility wiring after decades of neglect.

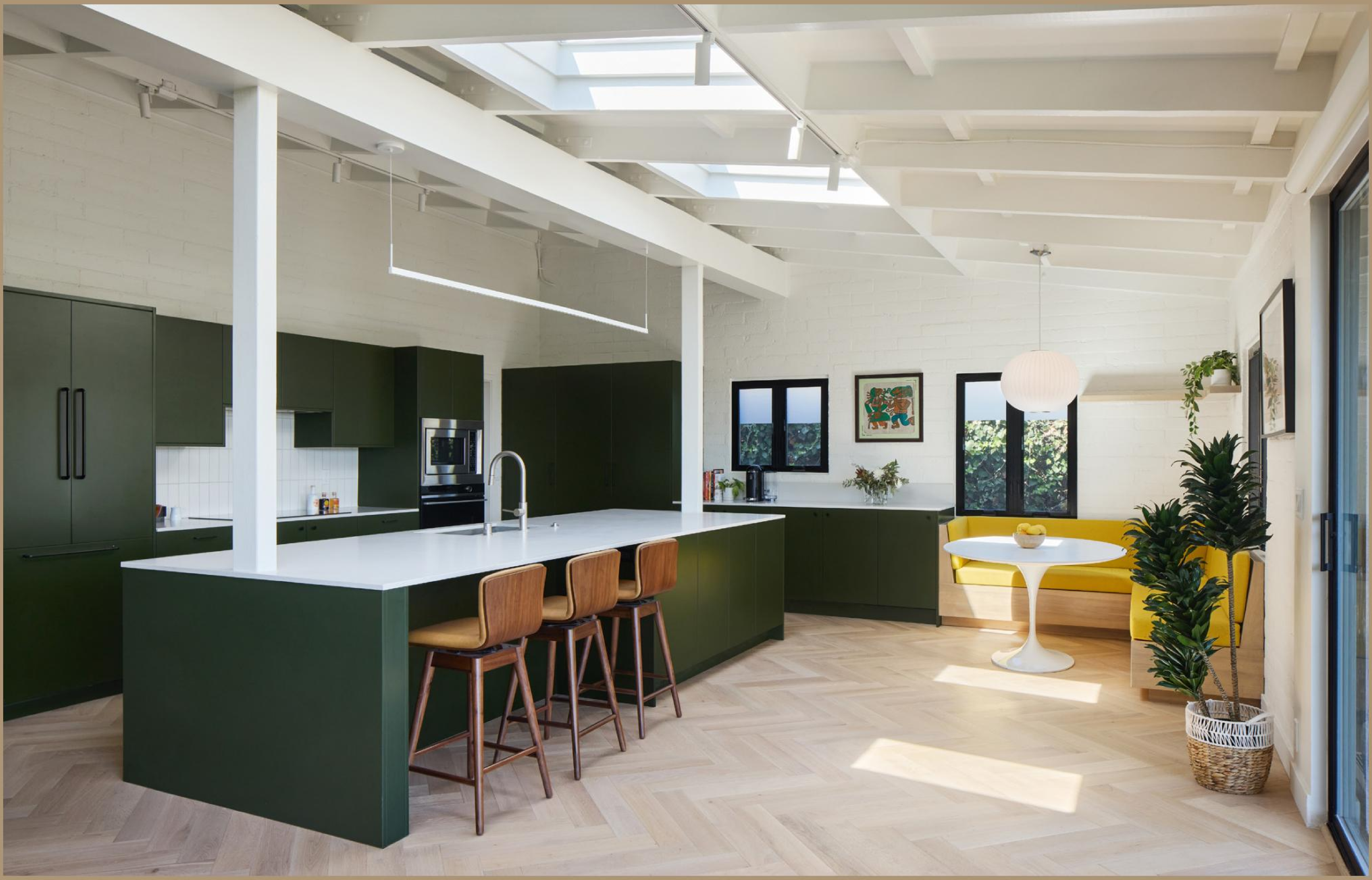
Shin Shin removed a false ceiling and walls in the kitchen and installed a trio of skylights in the original wood-slatted roof, bathing the room and its new herringbone flooring in a uniform glow. The outline of the former wall between the kitchen and living room is preserved as a set of beams over the monumental kitchen island—a row of unbroken dark olive-green cabinets from Reform beneath a countertop in fresh concrete by Caesarstone.

A linear pendant light by Sonneman almost imperceptibly hovers between the beams, while the Salt Creek Gloss subway tiles between the cabinets, by Fireclay Essentials, further allow the more colorful details to shine. Leather barstools and an airy breakfast nook upholstered in sunflower yellow beneath a George Nelson-designed pendant light complement the cabinetry.

All of the bathrooms, meanwhile, are materially divided in two along a single, unbroken horizontal line. "The floor is always 'dipped' in a color as a way of grounding the space," said Shin, "and highlighting that differentiation with the ceiling," allowing the unique roofing to stand out even in the smallest space of the home. The speckled, terrazzo-like details of the large-format Mutina tiles along the bottom half are accentuated by sconces from RBW made from wavy glass. *—Shane Reiner Roth*

BELOW
The kitchen sports appliances from Fisher & Paykel. Nearby, the built-in dining area upholstery is finished in Maharam fabric.

FOLLOWING PAGE
Shin used Mutina's Primavera tile in verde to ground the space in color. The freestanding bathtub is from Duravit, and the fixtures are from Kohler.



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# New 'Ware

The latest hardware designs posit sculptural form and art deco aesthetics so each tactile moment in the space becomes an indulgent touchpoint.

1
Lane Collection
by Modern Matter
modern-matter.com

2
Zzzigurat Cupboard Knob
and Pull by Bankston
Architectural and
Sans-Arc Studio
bankston.com

3
ELEEZ Collection
by Zaha Hadid Design
for FORMANI
formani.com

4
Profile Series by
Laura Jenkins and
Nest Studio
neststudiocollection.com

5
Emtek SELECT Rosso
Levanto by Emtek
emtek.com

6
Hinoki Collection
by Viefe
viefe.us

1

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Images courtesy the manufacturers

Falken Reynolds Interiors
Photography: Emma Peter

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# Earthy Tiles

Natural warm tones inform the latest tile designs, but subtle patterns and dynamic texture can turn a trend into a timeless solution.

1
**Isla by Nemo Tile + Stone**
nemotile.com

2
**Branching Collection by Star Tile**
star-tile.com

3
**The Dreamers by Sōdai**
sodaidesign.com

4
**Phases Collection by Artistic Tile**
artistictile.com

5
**Amazonite by XTONE, part of the Porcelanosa Group**
xtone-surface.com

6
**Serena by Roca Tile**
rocatileusa.com

7
**Caesarstone ICON by Caesarstone**
studio.caesarstone.com

images courtesy the manufacturers

1

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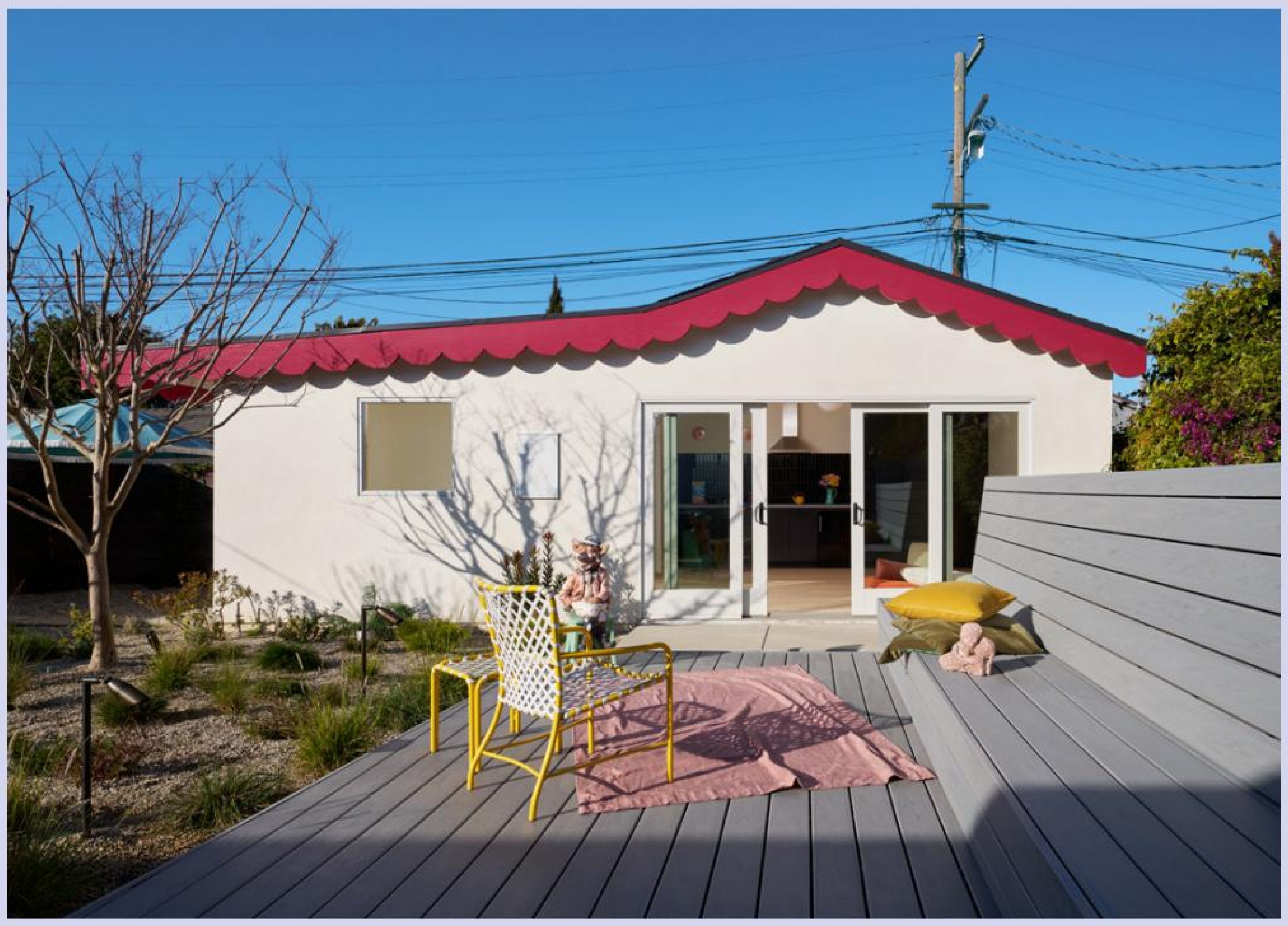
# Fun is the New Black

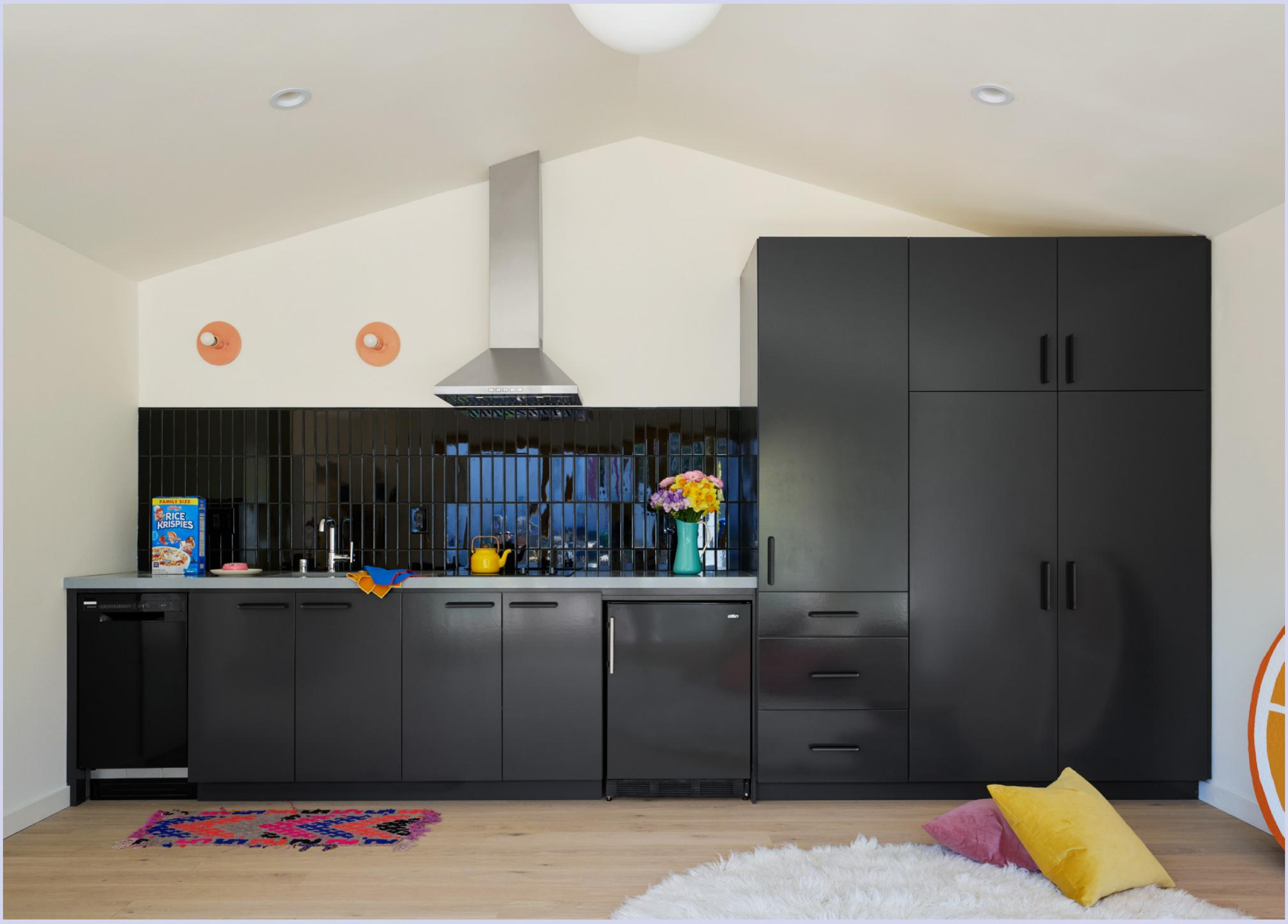
Welcome Projects retools a two-car garage into a playful ADU.



ABOVE
Welcome Projects used hot pink rickrack trim on the ADU.

BELOW
The designer honored the client's request to make the interiors black.

*Unconventional* is a term often used to describe Welcome Projects. The Los Angeles–based studio, founded by Laurel Consuelo Broughton, approaches projects by borrowing vernaculars to inject a sense of place and play. This is true of the buildings the studio makes as well as the wacky objects and toast-shaped handbags sold on the sister site, Welcome Companions.



Eric Staudenmaier

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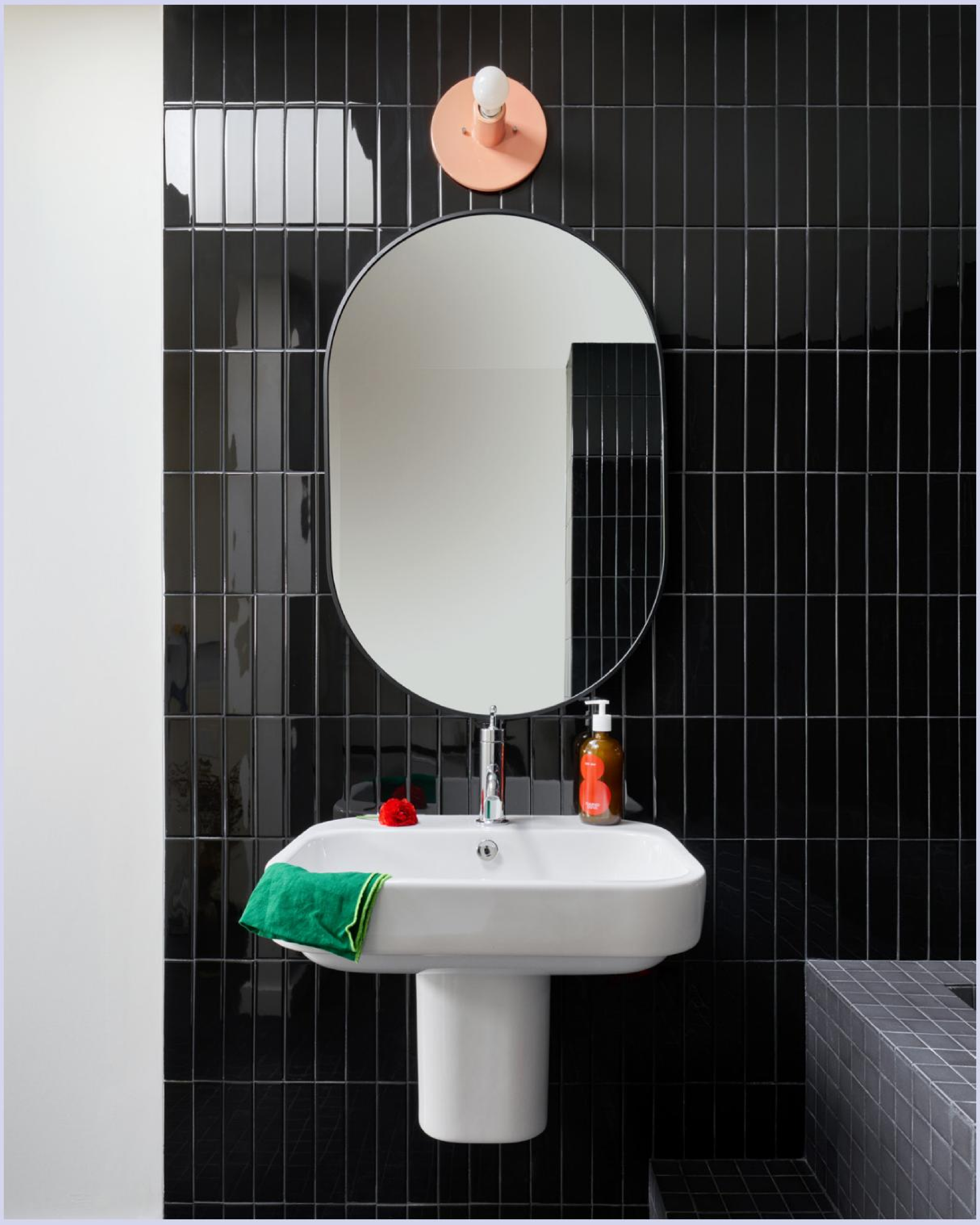

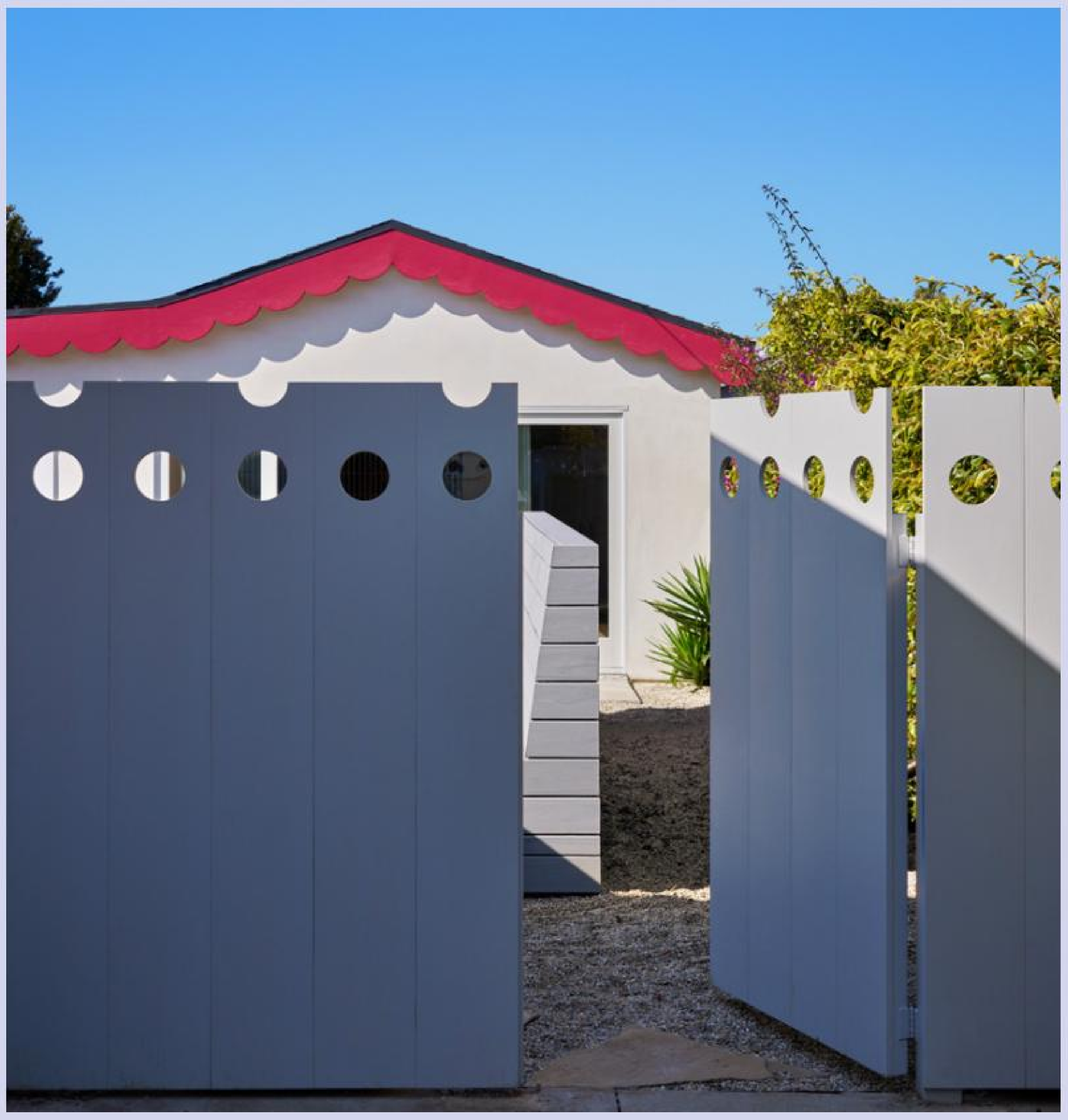

LEFT
The bathroom is clad in black tiles; a skylight above brings in natural light. The fixtures are by Kohler.

RIGHT
The entry gate to the ADU extends the playful approach with cutouts that mirror the rickrack trim.

When a client in Venice approached Welcome Projects to update a 1947 postwar bungalow and convert a two-car garage into an ADU, it was a quirky match made in heaven. The clients, themselves collectors of funny objects, cared less about modernism than honing a structure's innate character. Thus, the architects riffed on the storybook style that suffuses the area—with an exaggerated hot pink rickrack trim. The former garage, aptly renamed Rickrack Cottage, is planned for the client's teenage son to use as extra space. His design request was also untraditional: Make it black.

For a team that usually deals in color, the request was a curveball. They kept the existing structure and open floorplan to center around a recreational area (which could also be used as a bedroom if needed). Within a neutral base of white walls and wood floors, the studio then relegated black to the full kitchen and bath, delivering a surprising contrast. The bold departure gives the kitchen's all-black casework and glossy tiles a playful spin, making any objects that sit within it feel brighter.

The same holds true for the bathroom, clad in black tiles that cover the steps up to a soaking tub, another request for the client's son. The architects inserted a skylight above the glossy tiles to ensure the space would still be lit despite its dark color palette. Again, black acts as a base to make objects within the space feel fun, especially the campy, oversized toothbrush in the corner, which belongs to Welcome Projects.

"It's an architectural model from a competition entry that we did for the Chicago Architectural Biennale," said Broughton. The entry: a toothbrush-shaped kiosk in a park near "The Bean," the metallic sculpture in Millennium Park, which is officially titled *Cloud Gate*, by Anish Kapoor. The form was borne from Broughton's observation of how many times "The Bean" is cleaned a day due to people touching it. "I thought it would be interesting and funny for a park to actually have a toothbrush-shaped kiosk that would then distribute large toothbrushes," Broughton continued. "With the client's interest in playful things, it just felt right to add." *—Kelly Pau*

Eric Staudenmaier

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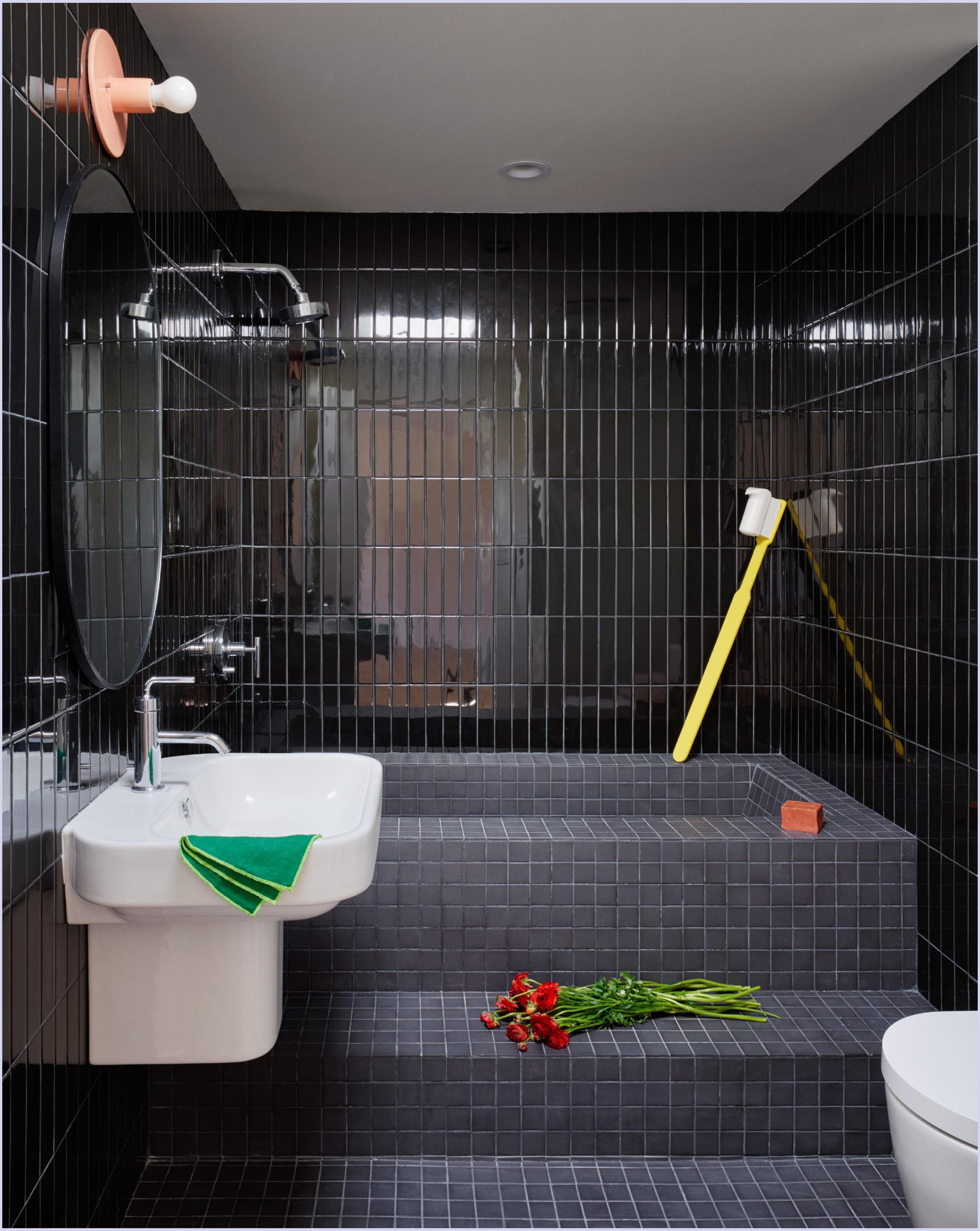

ABOVE
An oversize toothbrush adds a touch of whimsy to the step-up tub.

Eric Staudenmaier

Electrolux

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# The Future of Vision

## Ten Years of *AN Interior*

When *AN Interior* was jumpstarted a decade ago, its early editors wanted to explore the concept of “interior” as a condition, which meant a wide range of subject matter was fair game, from high-end residential projects to museums and biennale venues. Over the years, in print and online, the award-winning magazine has grown into a go-to source for insider views.

Today, the publication celebrates ten years of covering interiors and design with a special section that invites speculation from our editorial apparatus—meaning, contributions from photographers and writers from around the world. In looking forward to tomorrow’s urgencies, important questions arise: What—and how—should we be looking at when we view design? What are refreshing ways we should be seeing and understanding the world of interior architecture and design? What are our blind spots and how should they be corrected? What is inspiring enough to lead the way?

On the following pages, photographs display creative vision that showcases how interiors ought to be seen, and written reflections direct our attention to what we should be addressing with design media.

Doublespace Photography
*La Vall de Bianya, Spain*

## Alexandra Cunningham Cameron

Curator

Lately, I've been thinking about our relationship to nature—not in the grand, sweeping sense of the current crisis, but in the way it plays out alongside the objects we surround ourselves with, the things we consider worth keeping. My interest has always been in material culture, the artifacts of human optimism. Optimism not necessarily in the sense of trying to see good, but in the sense of opting to participate in life, in opting for action over inaction. Given the choice, I'd rather examine a bowl than a rock. I can understand, in some academic way, how the two are bound—the bowl pulled from the earth, its form rendered and shaped, the rock left to its own slow becoming. But what draws me in, what keeps my attention, are the decisions made by heart and hand: the curve of a rim, the weight in the palm, the mark of the maker. I struggle with why I don't see the rock with the same reverence. I want to. How do I learn to?

Looking ahead, as design continues its seemingly endless iterations, maybe the point isn't to elevate the rock or the bowl, but to understand the space between them. To retrain our gazes to better accommodate their entanglement. They are not separate things but part of a larger, living system. One does not exist without the other's quiet push and pull. What does each require of

Edmund Sumner
*Osaka, Japan*

Adam Rouse
*Brooklyn, New York*

the other? What forces them into conversation? What is at stake if we separate them, pretend they don't depend on each other? These are the questions that matter. Not because they provide easy answers, but because recognizing that interdependence—that everything, including us, is held in relation—might be the only way forward.

Yoshihiro Makino
*New Hope, Pennsylvania*

## Diana Budds

**Writer**

Consumerism. It's not a sexy, fun topic. And no one wants to be the scold adjacent to beautiful, joyful, expressive interiors and holy grail furniture. But there's something nagging about the constant churn of new products, materials that simply don't last, and waste that trend cycles incentivize. The idea of virtuous consumption also ought to fall by the wayside. The only answer is less of everything.

## Kelsey Keith

**Creative Director**

George Nelson famously said that design is a response to social change. There are many ways to interpret—and misinterpret—that maxim, but it's indisputable that the world we design through cities, buildings, interiors, and objects either mirrors or rejects the prevalent culture. I would identify our present, collective need as one that responds to tech dominance, a phenomenon most of us are familiar with, from phone addiction to AI fears to screens, everywhere you look. What we, the people, need from design today is experiential, tactile, and better in person than viewed in a grid of rearranging pixels. One example of the desire for experiential design is the exploding

Ishita Sitwala
*Mumbai, India*

Ema Peter
*Paris*

interest in sauna-building. Mark my words, everyone you know either wants access to a sauna, has built one, or is researching how to do it. Saunas, to me, connect two prevalent cultural moods: this desire to get offline and to live in the world with a rising awareness around health and well-being. Building a structure isn't the only move toward the experiential. The notion takes shape through a burgeoning consumer interest in natural, renewable materials over synthetics, valuing fabrics that translate best through touch. I see it in a small but growing coverage area in design media that highlights collecting antiques, vintage, and secondhand—objects with patina—over traditional retail shopping. The feeling is also in the ether (and, contrarily, in our digital landscape) vis-à-vis interior photography that captures mess, weird angles, and lamp cords.

Lara Swimmer
*Eugene, Oregon*

Kendall McCaugherty
*Chicago*

## Sami Reiss

Writer

Design media, or the informal part of it to which I contribute, needs, I would say, more of everything. More coverage, more breadth, more depth, more insight, more enthusiasm—and, yes, more critique. Every novel approach to talking about design should be out there, even if some of them might seem to have less of a hook.

We're on the cusp of a new age in which fashion people and young folks are switching over and becoming fiends for design. What's fascinating about this moment is that these folks, who might subscribe to the suite of new design newsletters, as well as my own, often have developed tastes and nuanced opinions regarding other creative fields. It's just that, for them, architecture and design are new. And while it's too early to predict future coverage, there are things design writers and editors can do now to catch these readers up to, say, subscribers of *The Architect's Newspaper*. Why not get these readers truly conversant in current design and in vintage so that they can choose a lamp or flatware as effortlessly as they riffle through SSENSE? Or more mass-facing service stories about logistics and manufacturing and scale, which demystify the buying process for consumers? To be sure, these are broad ideas, but we're living in a very broad time. It's not uncommon, outside the design world, to hear van der Rohe confused for Eames. It won't last much longer, but the education has to be rolled out at scale.

Randhir Singh
*Mumbai, India*

## Aric Chen

Director/Curator

Everyone loves a good image; that's why we're oversaturated with them. But beautiful images are destroying us. They seduce, or compel, us to produce more and more at the expense of the planet for something as ephemeral as a good shot. We know how to make good-looking spaces. Let's instead focus on how to make regenerative, sustainable, meaningful spaces that become beautiful by virtue of how they are made (and unmade) and not the other wayaround. Perhaps this requires a new aesthetics—an aesthetics of how—that the media is well-placed to show us.

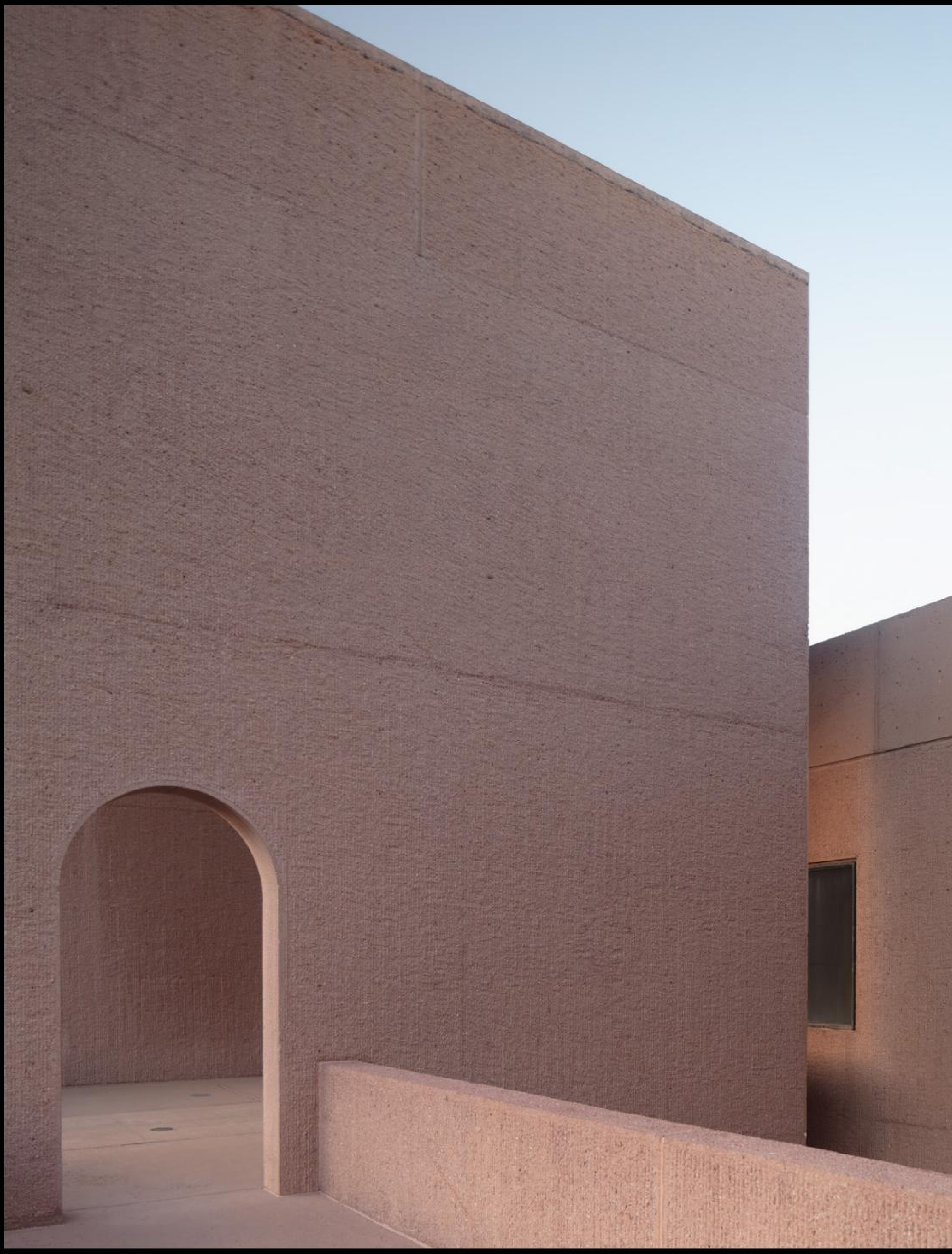
Javier Agustín Rojas
*Pavón, Argentina*

## Carson Chan

Curator

This is a good moment for design media to remember that it is itself a design tool. What is communicated, prioritized, called out, or just given space in a gallery or on the page shapes the communities formed around that media. These communities then act in the world, changed by what they were exposed to, encountered, and engaged with. It's hard to exaggerate the impact of, say, MoMA's 1932 *Modern Architecture* exhibition, which introduced and defined the International Style. Homes, neighborhoods, and entire cities were influenced by the sleek functionalism celebrated in the show. The press, amplifying the exhibition, propelled its message across the globe. Today, at a time of territorial strife and with the abatement of rights and liberties in the U.S.—all amid a self-imposed climate polycrisis—the task of shaping an audience, of designing the contours of a community in formation, is all the more urgent.

Leonid Furmansky
*Zurich, Switzerland*



Naho Kubota
*Boulder, Colorado*

## Charmaine Chan

Editor/Writer

The more I learn about metabolism, the more I understand why Japan's response to modernism continues to capture our imagination more than half a century after that movement began. Nakagin Capsule Tower, by Kisho Kurokawa, was my initial spark.

Like many other people, I find myself increasingly drawn to modular systems in not only buildings but also interiors.

But while the interchangeability of modular designs offers numerous advantages—cost being just one—customization will always hold a special appeal. So why not combine both and provide prefabricated, tailored solutions? This idea isn't new, but I would welcome greater opportunities for build-on-demand interiors, employing AI to assess the structural integrity and ecofriendliness of designs. By creating enduring modules of, for example, bathrooms (inspired by Japan's unit baths) or furniture, customers would have the flexibility to make changes that reflect their personal style when the time comes. As I often say, the Japanese notion of "impermanent permanence" is irresistible.

Tag Christof
*Augusta, Georgia*

## Jarrett Fuller

Designer/Writer/Artist

In many ways, the history of design can be read as a history of separation from—or domination over?—the natural world. In many ways, the role of design has been to redesign the world in our image, which is to say: to make the world more comfortable for humans. Everything from the development of ergonomics to the invention of HVAC has remade the spaces we inhabit harmonious with our desires, wants, and needs. What would design look like that does not separate us from nature but rather reconnects us with it?

A shift is needed in where our priorities lie, from human-centered to ecology-centered design. This is not to demote or ignore human comfort but to acknowledge that every designed space is part of a complex ecology of living things, all of which should be considered in the design process. In the face of the climate crisis—in which architecture and design is implicated—what are new ways we can talk about and evaluate the spaces we inhabit? When I think of the design writing I'm most interested in today, it's writing that does that: writing that seeks to reconnect our spaces to the natural world.

Daniel Everett
*Hamamatsu, Japan*

Nicholas Venezia
*Deep River, Connecticut*

## Joseph Grima

Architect/Critic

Sitting in Milan, a few days away from Milan Design Week, makes you feel you're a little too close to the center of an intense reality distortion field to be able to say anything useful, or even meaningful, about design. It's an interesting question: Is design (and interior design in particular) even capable of being useful or meaningful today? For that matter, has it ever been? Or have we, as adherents to the construct that is the "design world," been kidding ourselves with increasing intensity over the past century or so? The question is genuinely interesting, and I'm not sure I have an answer.

Ettore Sottsass, perhaps the greatest design soothsayer of all time, once wrote a phrase that struck me: "I continue not to know how to live, but I do more or less live, and I have to carry on, maybe unhappily, designing my life." I always found this idea interesting—that the most primal act of design is to live, and that by simply living one is designing the future. This is what I believe we urgently need from design—awareness that through all these small, apparently insignificant acts of design we accumulate, we are, like it or not constructing the future. Or, rather, *a* future—there's still time to decide whether it's the one we actually desire.

Julien Lanoo
*Lille, France*

## Jennifer Dunlop Fletcher

Curator/Writer

Big changes feel inevitable in the coming ten years. Rapid developments—at a speed never experienced—in technology, climate, and politics have shifted how we live, work, and create. The cubicle, the soapbox, the lawn, the drinking hole, the reading room are spaces of the past as information can be retrieved, produced, and shared anywhere, and cigarettes and alcohol are deemed as detrimental to one's well-being as a front lawn is to nature. And yet, humans need spaces to gather, to explore, to think, and to feel. Interiority—spaces from which one rebuilds—will be prioritized in the near future. The courtyard and the conversation pit will return; the personal studio, the hookah table, and the server room will emerge; and new conversations, materials, textures, and tastes will flourish. Experimentation, personal touches, and distinction will be prized. There will be time to get to know a designer and build something together that is special, healthy, and unique; emboldened, designers will gather momentum and enlarge their scope and reach until cities are living, breathing entities that reflect the individuality of their inhabitants. In this new era, urban spaces will not only accommodate but also inspire, advancing creativity and sustainability.

Nuno Cera
*Los Angeles*

Stijn Bollaert
*Brussels*

## Dori Tunstall

**Design Anthropologist**

What might be the look and feel of a new globally sustainable and culturally just standard of a good life? North America has television shows on HGTV popularizing their middle- to upper-class versions of a good life. According to Earth Overshoot Day, we know that this life is not sustainable for everyone on the planet, as it requires 5.1 Earths. Finland, which the design media promotes as the standard bearer of sustainable living, requires 4.1 Earths for everyone to live that standard. It is countries such as Laos, Grenada, Ghana, and Costa Rica that are globally sustainable, taking only 1.0 to 1.5 of their own countries to maintain and 1.0 to 1.5 total numbers of Earths for the whole world to live that standard.

Given the rate at which we are overconsuming Earth as we aspire to unsustainable lifestyles, I want a future in which we glamorize the interior design and architecture of the middle-class homes in these countries as the new global standard of a good life and as models of cultural justice. In this future, we would recognize and reward designers for demonstrating the desirability of the look and feel of these new standards, which through materials, methods, and attention to local culture, would be attainable by all.

Rafael Gamo
*Antigua, Guatemala*

Félix Michaud
*Montreal*

## Dung Ngo

**Editor/Writer**

Haute interiors are the new haute cuisine, and I would like to know where the ingredients come from and not just brand names of the furnishings and building materials. Like food source transparency, I would like an open and honest disclosure of information about interior products' origins, production methods, and environmental impacts. Let's move beyond the LEED matrix to a new level of accountability.

## Elizabeth Goodspeed

**Designer/Art Director/Writer**

Design media tends to reward what looks good on paper: clean lines, big windows, natural light falling on an Eames chair. Because the industry's revenue depends on keeping advertisers and brand partners happy, stories get shaped around an image; anything that doesn't serve the fantasy gets cropped out.

What we don't hear as much about are the people who actually make these spaces happen. Not just the designer, but the render artist, the tile installer, the assistant chasing down vendors, or the person wiring the fixtures at 7 a.m. Even when clients are quoted, it's usually through PR-approved soundbites—not real

Benjamin Hosking
*Kobe, Japan*

Rory Gardiner
*Milan*

reflections on what didn't work, how they approached budgets, or the way the space feels months later.

If design media wants to stay relevant, it needs to broaden its lens and look beyond the surface. That means interrogating how stories get commissioned, whom they're designed to please, and what narratives keep getting repeated. It means following the full arc of a project and spotlighting work that's functional, communal, or culturally specific—even if it's not immediately photogenic. After all, the best spaces are the ones that feel lived in!

Sean Davidson
*Los Angeles*

Simone Bossi
*Arzachena, Italy*

## David Michon

**Writer/Producer/Editor**

The future of vision—we hate to say—is algorithmic, atmospheric, and probably leading you to a ShopMy. Every design columnist position seems to be filled by those who succeed mainly at “aspirational” and product, not context. Substack is full of ghostwriters. Gonzo decor critique (fun, snarky, fast) is precious now and will be more precious yet.

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# MUNING

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NICOLA L.

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CHARLOTTENBORG
PRINTED MATTER'S
NY
ART
BOOK
FAIR
CAT

# WITH NATURE

Up-and-coming architects and designers team up to develop Parcel, a new-concept mini-resort and creative residency based along Lake Michigan.

TEXT BY
Adrian Madlener

PHOTOGRAPHY BY
New Archive

KILIMS
PUZZ

OPENING SPREAD
Dappled light hits the interior of the Meadow Cabin, colorfully designed by Chris Cox and Lindsay Giambattista Cox.

PREVIOUS PAGES
The Meadow Cabin outside and in, including a custom kitchen with maple plywood cabinetry.

FACING PAGE
Bedrooms are placed on the far corners of the Meadow Cabin to ensure privacy for vacationing groups.

RIGHT
The designers filled the spaces with one-of-one pieces, including locally produced art and design items.

ABOVE
A living area in the Forest Cabin, a one-bedroom retreat, features color schemes that compliment the view of the woodlands.

FACING PAGE
An exterior view of the Forest Cabin

It has become increasingly difficult for up-and-coming architects and designers to get their first big break. Rather than go it alone and propagate the outdated image of the single self-efficient genius, many are joining forces to realize their first projects. Multidisciplinary designers Lindsay Giambattista Cox and Chris Cox—as well as several other vested creative partners—joined forces with landscape architect Matt Moffitt, principal of Studio Bardo, to establish Parcel. Situated in Michigan's burgeoning Leelanau Peninsula region, the reimagined 7-acre retreat is very much the sum of its parts, the result of pooled creative insights and resources.

"Everyone was involved in everything from the staking to the choice of coat hooks," Giambattista Cox told *AN Interior.* Through its combined efforts, the collective reimagined the way a hospitality business could be run and how corresponding spaces might be designed. Rather than opting for the standard antiseptic motel or lodge, they developed a destination that is as much site-responsive as it is reflective of their personal styles.

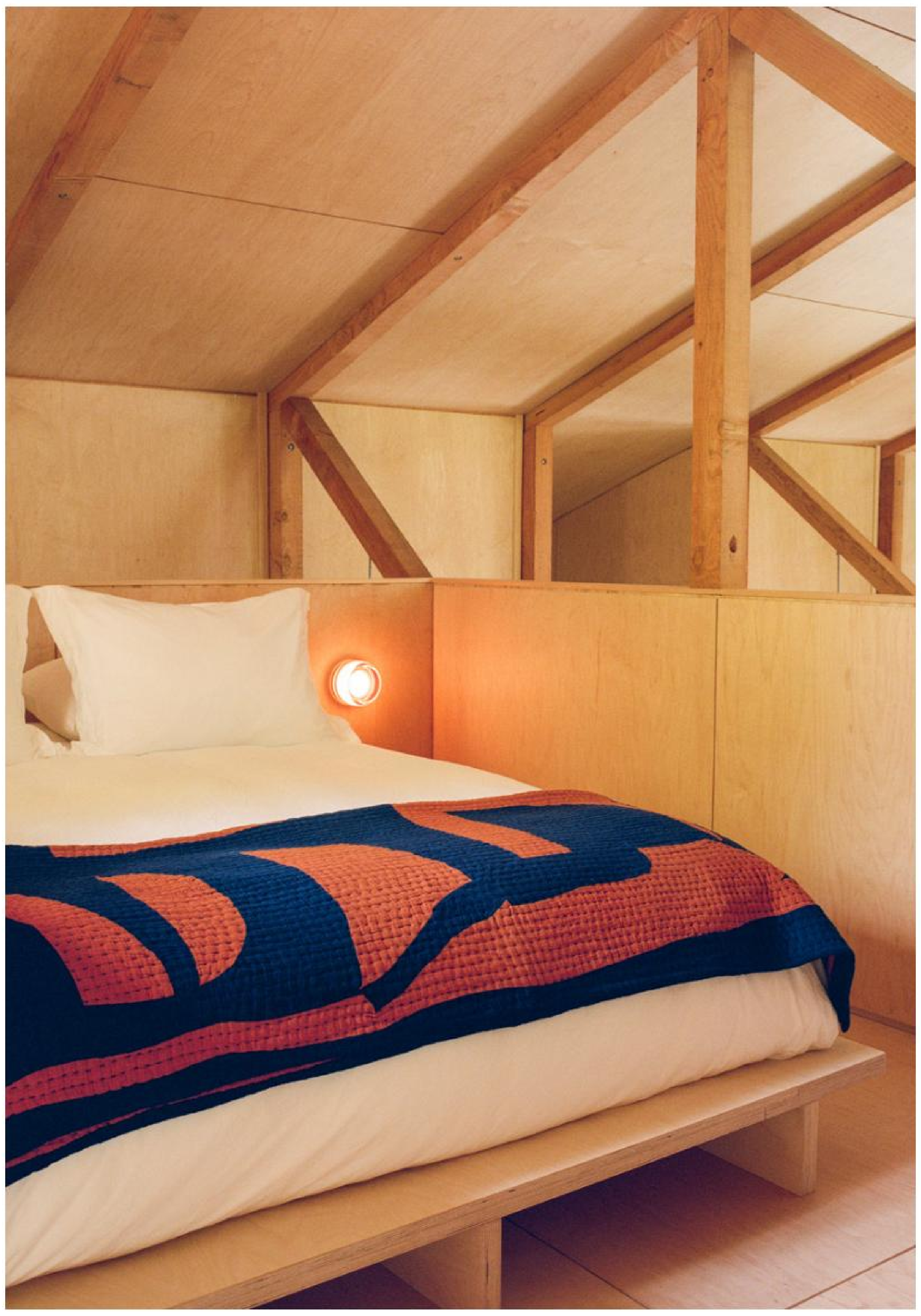
For all involved, it was a first chance to flex their muscles and test out what's possible. "We really didn't know much about building or carrying out the design process from start to finish," said Cox. "The idea of utilizing this first endeavor as a prototype emerged over time, not just in terms of the actual architecture and interior outfit but the parameters in which collaboration can be achieved effectively. We collected data and took copious notes as things evolved." There were challenges aligning the design ideas among the group, but they ultimately reached consensus. Because of Parcel's semi-remote location—the closest airport is in Traverse City, a 30-minute drive from the property—it took six months to find the right contractor to see the vision through. "We, of course, had to make some concessions and adjustments along the way," said Moffitt.

What began as the construction of a single cabin turned into a more elaborate complex with two sizable dwellings, patio, outdoor kitchen, and sauna. (Both exterior environments are cleverly delimited with concrete blocks.) There's room for even more accommodations and amenities to be added over time. The two Douglas fir–clad saltbox structures evoke the materiality and proportioning of the sugar maples, birch trees, and young pines that envelop the secluded locale, and the cabins are tall enough to make the most of unobstructed waterfront views.

"The landscape itself and the way it evolves over the seasons inspired the placement of the two cabins," said Moffitt. "The orientation was incredibly important. The idea was that the buildings could be close enough that one could be within shouting distance of their neighbors but also have privacy." While the L-shaped Meadow Cabin was sited on a found clearing without harming the surrounding wildflower pasture, the Forest Cabin tucks away into a more densely wooded portion of the site. "The north-facing ribbon window in the second structure frames the forest floor like a theater for the artists who might be in residence to observe," Moffitt explained. The two separate abodes are fully rentable, and there are plans to develop additional programs such as creative retreats.

Headed up by Giambattista Cox, the interiors were deftly finished and furnished in a dynamic interplay of locally sourced items and others from internationally recognized brands. While maple plywood cabinetry anchors colorful 100-percent recyclable countertops, the open-plan layouts feature lofts with perfectly nested beds—purveyed by small California producer Depart Studio. Its founders, Daniel Primero and Kyle Bautista, were so enamored with the collaborative nature of the project that they delivered the beds in person and stayed for a while. Large clerestory windows ensure that guests feel as though they're waking up amid the trees.

Custom tables designed by Moffitt and fabricated by emerging Detroit practice Black Helmut fit in well with vintage Eames chairs, also historically produced in Michigan. Vivid but not overpowering tones appear in pendant lamps from Swedish brand Hem and artwork by local talents Jeff Kraus and Poppy DeltaDawn. The equally chromatic rugs are by Spencer Malinski. "Each piece in the interiors is less about palette or cohesion and more about meaning and connection to place," explained Giambattista Cox, who also custom-designed and -crafted quilts for both cabins.



FACING PAGE
Wood ceilings and millwork establish a cozy continuity throughout.

ABOVE LEFT
The lofted bedroom features a custom plywood platform bed by Depart Studio and a dimple sconce by RBW.

ABOVE RIGHT
A stove can heat the living room of the forest cabin.

LEFT
The frame of the Hem Puffy Lounge chair adds color to the otherwise natural color palette.

FACING PAGE
The site plan for Parcel, with its two sizable cabins and amenities spaces spread across 7 acres.

ABOVE
Outdoor kitchen and dining, part of what Parcel's team describes as "a highly curated design experience."

RIGHT
Guests have private lake access from the property.

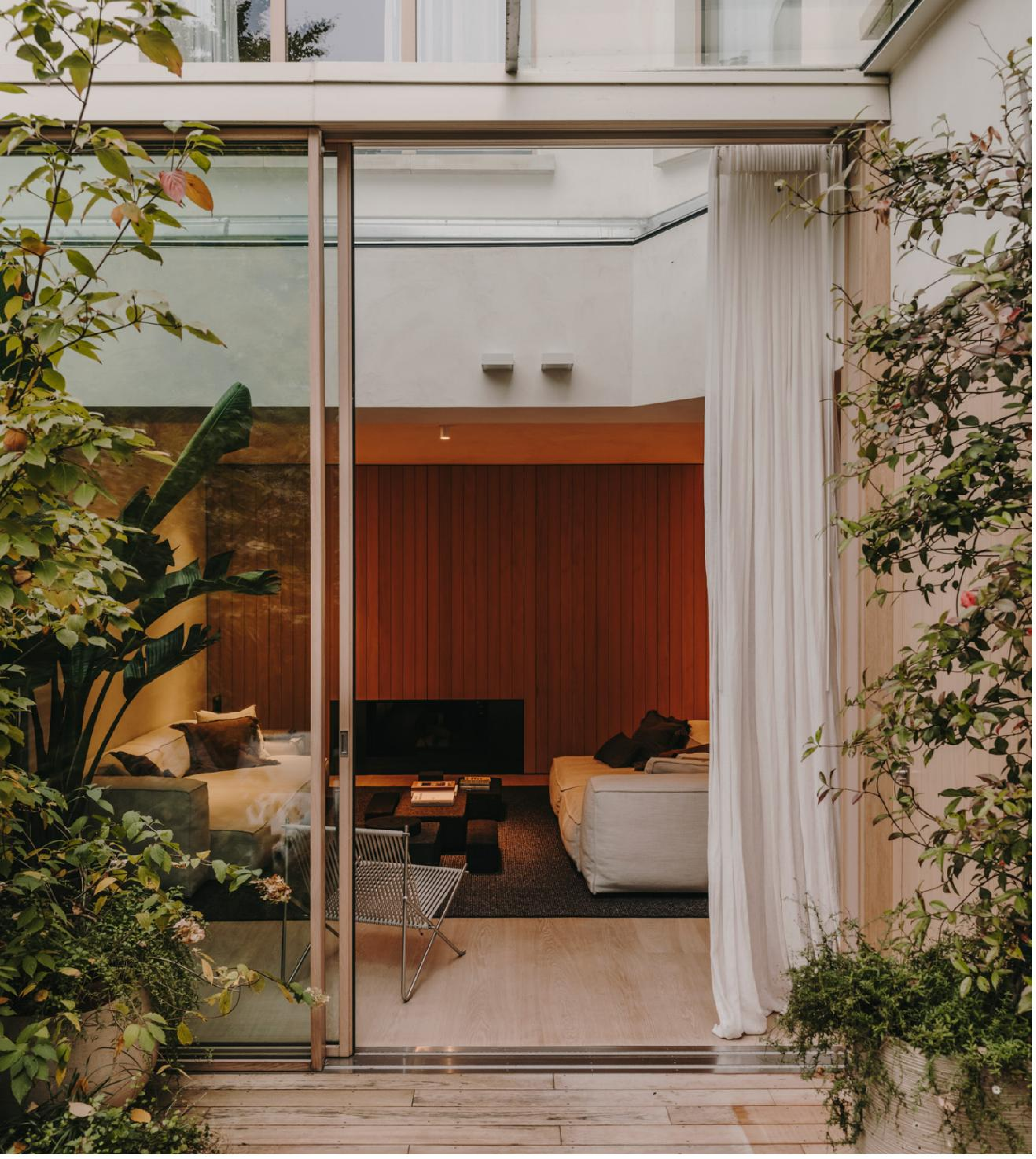
# CRAZY

Holzrausch brings a sense of calm to a vibrant Paris neighborhood, creating a retreat that doubles as a tribute to woodworking.

# FOR WOOD

TEXT BY
Gay Gassmann

PHOTOGRAPHY BY
Salva López



PREVIOUS SPREAD
The dining area abuts the custom staircase. Pendant lighting from ONE A augments natural light from a skylight above the staircase.

ABOVE
Peering into the salon from the courtyard

FACING PAGE
The staircase and wall panels in oak align with elegant flooring by Dinesen.

Behind a closed gate and past a winding path through a long courtyard, this hidden family house with a lovely garden at the end is not only unexpected but unusual for Paris. Located in the bustling and densely populated 11th arrondissement, here is an oasis of peace and quiet living by German firm Holzrausch, a rhapsody in wood that stands in serene contrast to the world outside.

The homeowners, who learned of Holzrausch through design publications and wanted an entire interior concept, sought out the firm. Tobias Petri, cofounder of Holzrausch, told *AN Interior,* "We didn't know the clients. They are a couple, and she contacted us when they bought the existing house. The brief was for something very calm, nothing trendy, and not a typical, Instagram interior."

The clients—a former fashion model who owns and runs an art gallery and her husband, also a creative—had clearly done their homework, as Holzrausch is known for designs with an emphasis on simplicity, materials, and quality.

The work started as the pandemic was winding down. "We demolished more or less 80 percent of the existing structure," said Petri. "We kept the concrete floors, but the facade is new [as well as] the skylights, as all the windows of this L-shaped building are only on the courtyard side." It was important to bring in natural light from the roof, which dictated the design and shape of the showstopping staircase. Petri explained that the staircase was manufactured in a special workshop in Bavaria and delivered to Paris to be assembled. The wood is the same elegant oak used for the furniture and wall panels.

The house covers 4 floors, including a small basement, approximately 3,800 square feet in all, and includes the private garden in front. The main attraction is the central undulating, sculptural staircase, which serves as the spine of the house and brings in natural light from the skylight. One enters onto the main salon area to the left and the kitchen on the right with a communal long table for meals and conversation. Once the weather gets nice, the doors are open and it is all about indoor/outdoor living. There are four bedrooms and four bathrooms for this family of four, which includes a young child and a teenager. The project took approximately one-and-a-half years from beginning to end, and the family moved in in 2023.

The project didn't present any noteworthy challenges, Petri said. In other words, there weren't obstacles, per se, but it all took time to meet the exacting expectations of the designers and their clients. "What was crazy was all the coordination between the craftsmen, the electricians [and other workers]. We had a plaster blaster from Italy, the massive oak floors from Denmark....We produced the staircase in Bavaria and the lighting from Denmark."

What is immediately noticeable is that very few materials were used: all oak, plaster, stone, and stainless steel in the kitchen. And why did the client avoid incorporating art? Petri explained, "This is unusual, as she owns an art gallery, but they decided to have this Japanese Zen style—nothing to disturb the calmness of the interior. No decorative elements, no art." True to form, all the lighting is recessed, and most of the furniture is built in, with appliances hidden behind wooden doors.

Petri and his cofounder, Sven Petzold, who together started the firm in 1998, are both master woodworkers. Their partnership began as a modest wood workshop, and then they decided to expand into interior design, using everything that came out of their workshop. A few years later, they opened their design studio—now their main activity—and the two companies coexist under one roof. Petri said, "A lot of clients come directly to us because they know that if we design the interior, we are a very short distance to the woodwork!"

When asked to describe Holzrausch, Petri stated, "We are interior designers. We are interior architects and master carpenters." And the Paris project is completely in sync with their design aesthetic, he added—an important point, since they refuse to take on work that doesn't complement their design philosophy of simplicity, minimalism, and timelessness.

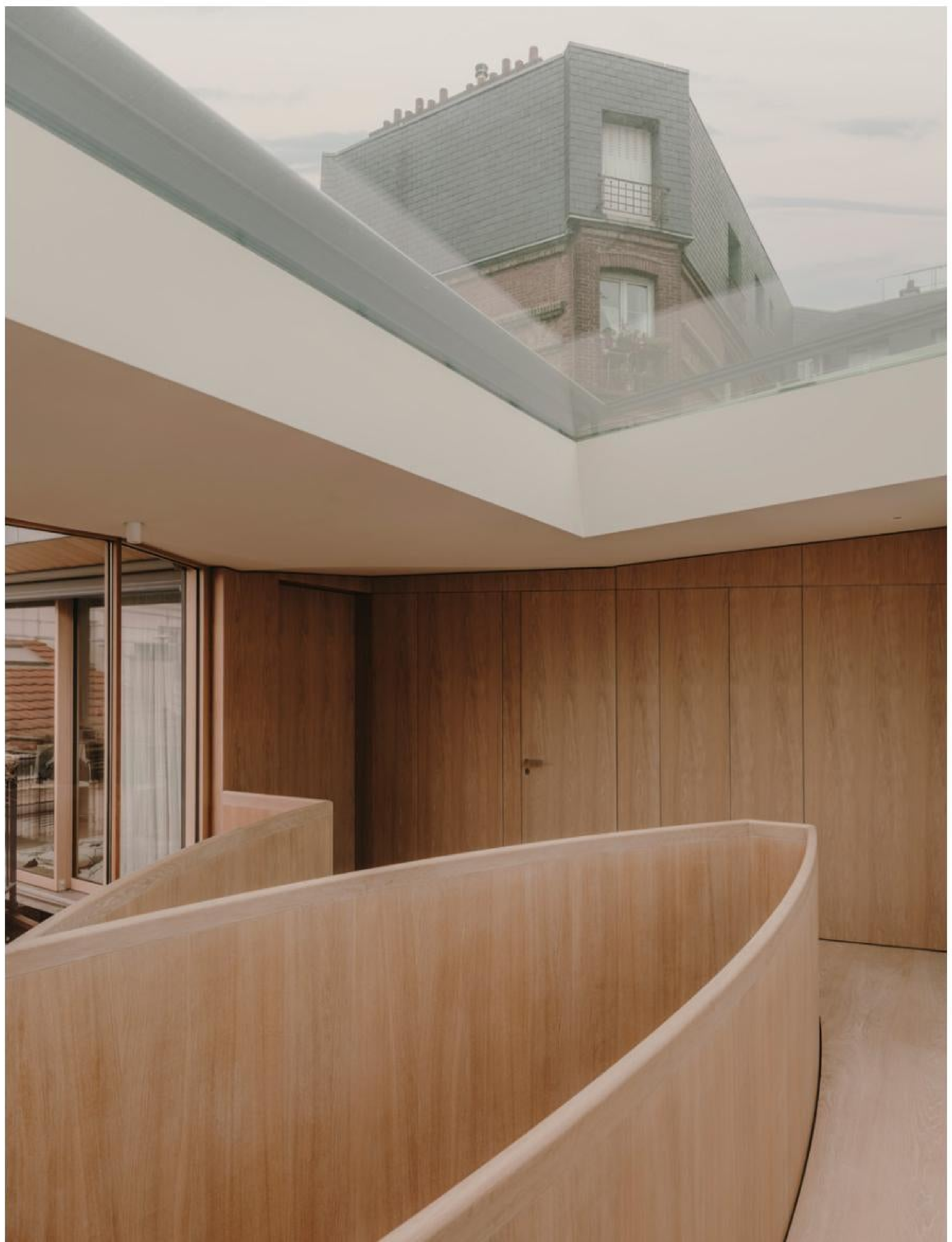
With his strong point of view, it's a bit surprising that when asked about the meaning of his firm's name, Holzrausch, there was a long pause. Petri eventually laughed and said coyly, "It is a crazy word and difficult to translate. It is a fantasy word. It means we are addicted to materials, and not only wood!" *Holz* means "wood" and *Rausch* translates as "intoxicating." Not easily translated, perhaps, but the meaning is clearly seen in Holzrausch's work.

FACING PAGE
The design firm Holzrausch's name translates as "Intoxicating wood," an apt description of the custom staircase.

ABOVE LEFT
Looking down on the custom long table.

ABOVE RIGHT
Holzrausch worked intensively with contractors and suppliers to meet exacting requirements.

LEFT
The skylight reveals a glimpse of the Paris skyline.



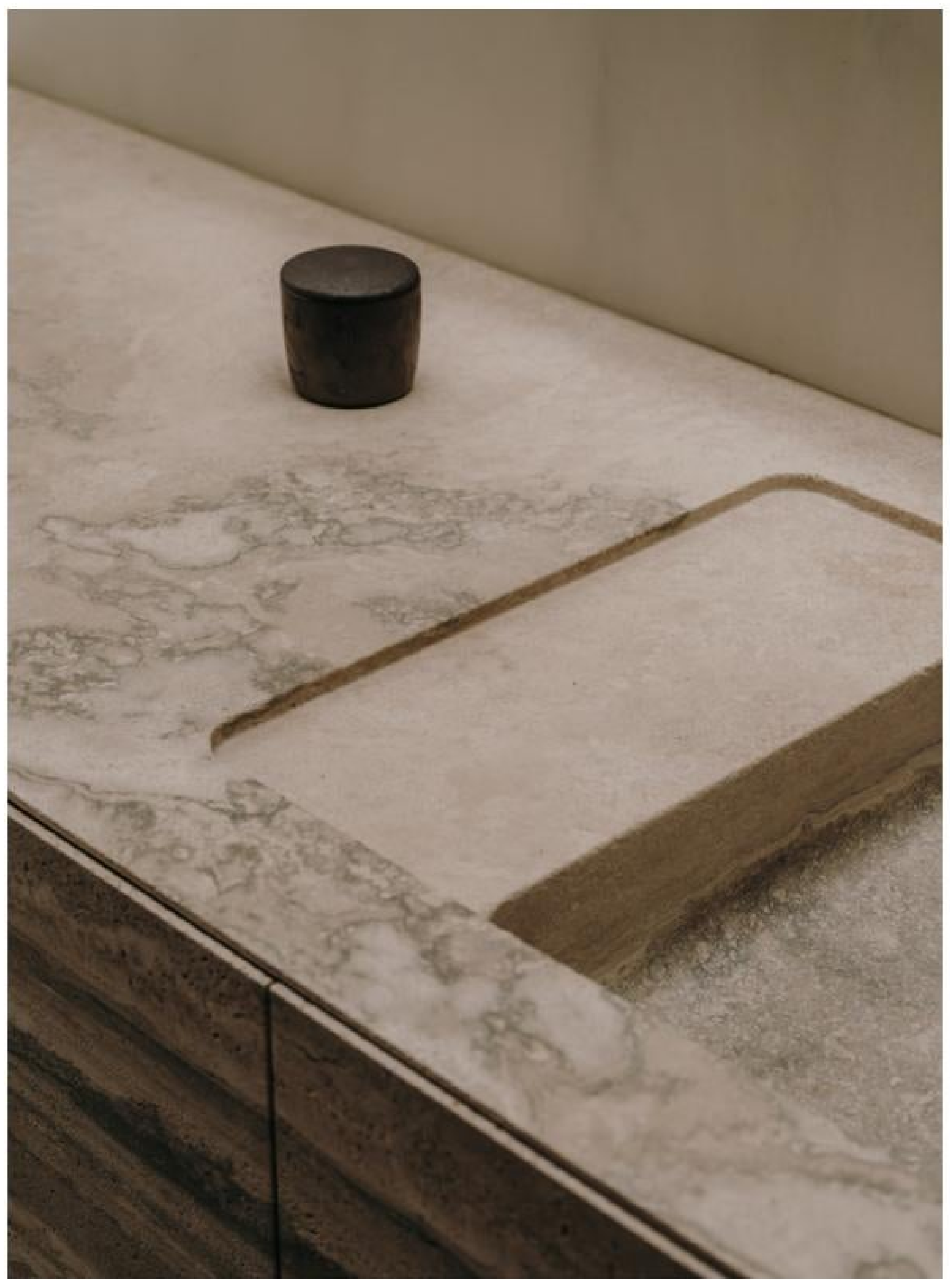
FACING PAGE
On warm days, the windows open onto the courtyard for indoor/outdoor living.

ABOVE
The minimalist kitchen features Gaggenau appliances and Vola fixtures.

FACING PAGE
A bedroom with a ONE A surface-mount wall light.

RIGHT AND BELOW
The washroom and shower feature Vola fixtures and Vaselli stone.

FOLLOWING SPREAD
A view of the salon, courtyard, and kitchen



Twenty
Herzog

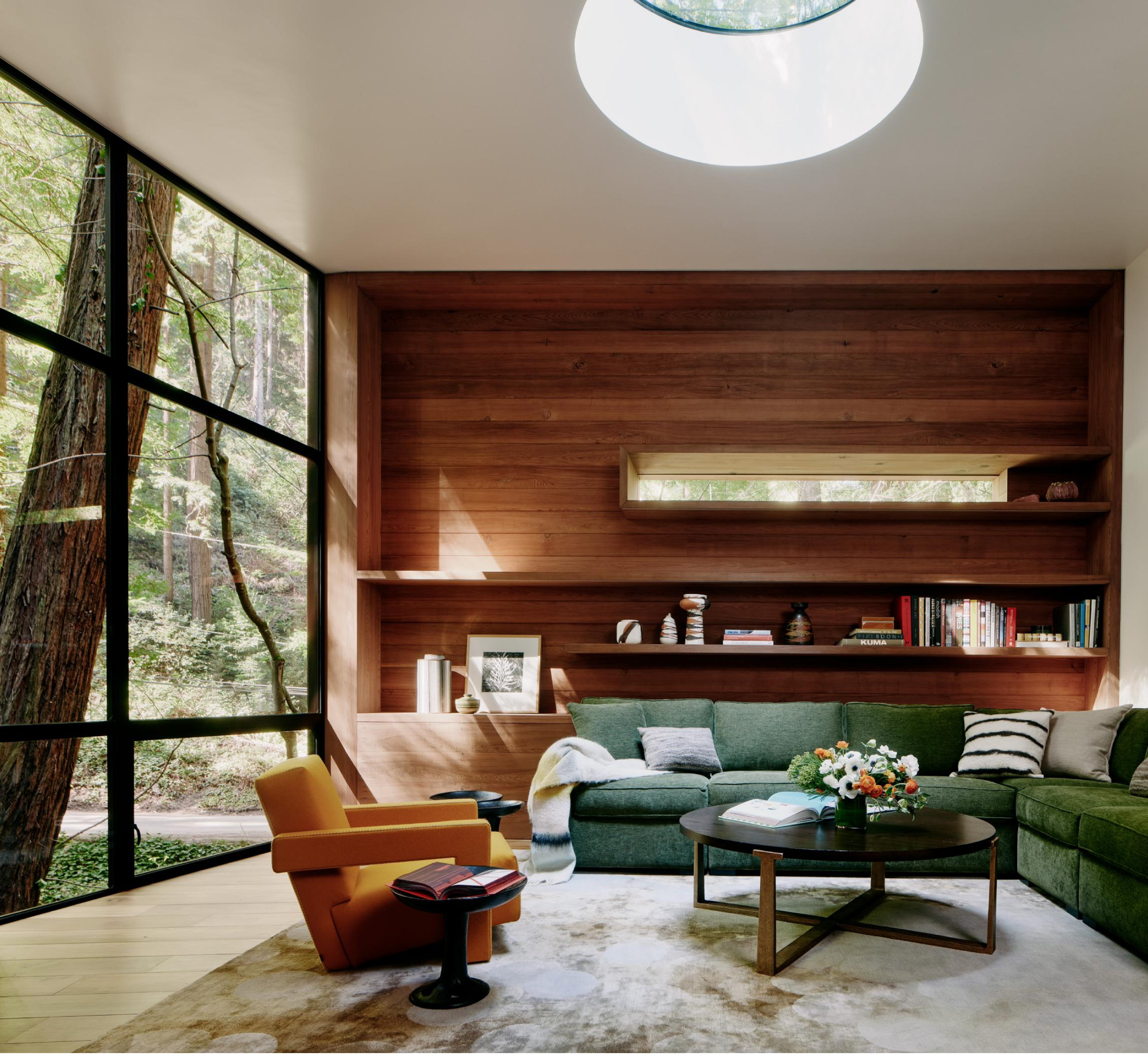
# COZY IN

Set among the redwoods, Studio Schicketanz replaces a cabin using a site-sensitive build and local timber to create warmth.

TEXT BY
Elizabeth Snowden

PHOTOGRAPHY BY
Joe Fletcher

# BIG SUR



PREVIOUS SPREAD
Studio Schicketanz remade a neglected cabin into an enchanting 1,194-square-foot home.

ABOVE
The great room's color and materials adhere to the structure's historical context.

RIGHT
The outdoor bath abuts the redwoods. The wall is faced in wood milled from the site's trees.

Before the wild stretch of Central California coast that is Big Sur was a place of legend, a haven for artists and hippies and their hand-built homes, it served a more practical purpose for the timber industry. The canyons contained rustic log cabins built for the loggers harvesting redwoods and tanbark. When environmental efforts in the mid-20th century led to the protection of these hallowed canyons, loggers moved out and families from Fresno and elsewhere began summering in the cabins. Soon, bohemians entered the scene and put their own spin on the homes. Many of the cabins were held in families for generations. More recently, as younger heirs opt for year-round residency, cabins are being modernized or entirely rebuilt.

Studio Schicketanz's recent project replaces one such unsalvageable cabin at the base of a densely wooded canyon. "With projects like this one, the task is to modernize without losing the original essence and charm," Gabriele Mary Ann Schicketanz, the firm's founding principal architect, told *AN Interior.* "At the outset it is important to really think about and analyze what you have to work with and develop a concept that becomes your North Star, guiding every decision you make. You really feel it in the house if you have a strong underlying idea," she added. For the Big Sur cabin architecture and interiors, that North Star was staying within the historic context: scale, materials, and colorways. "Everything falls back into the concept and nature of the place," she said.

To stay within the previous footprint, Studio Schicketanz divided the new 1,194-square-foot home into three volumes. The living room, bath pavilion, and bedroom are spacious; a private patio adjoins each and includes a beautiful outdoor courtyard with a Japanese soaking tub. Elevated windows throughout and a round skylight in the central room draw light in from among the towering redwoods. A high horizontal slot likewise captures every bit of late-afternoon sun that filters through the canyon.

Concrete, wood, and metal siding—apt materials for fire country—compose the envelope. The redwood for the siding, wall paneling, and cabinetry was milled on-site from fallen trees. While the process of getting the logs for the project out of the canyon, dried, and stored took years, it resulted in a tight-grain, old-growth redwood "that you just can't buy," Schicketanz remarked. Concrete was poured for the foundation, entry, and connectors. Atop the living room, the studio placed a green roof, where the owner grows vegetables.

"You don't often get to do very small projects where every detail matters," said Schicketanz. "Here, nothing goes unnoticed. You have to use every square inch of the house." Nearly everything is built in: The hallways are lined with tall redwood closets, the rooms outfitted with perfectly simple shelves and cabinets.

"Our approach is real attention to detail, appreciation for everything we use, and a sensitivity to have as little waste as possible," Schicketanz explained. That attention to detail comes through [in] everything from furniture and appliances to art and linens. Sustainability is baked into the studio's philosophy, with architecture, interiors, and landscape integrated through thoughtful choices. "As a small firm, we seek out certified products, energy-efficient appliances, and trusted vendors," she noted.

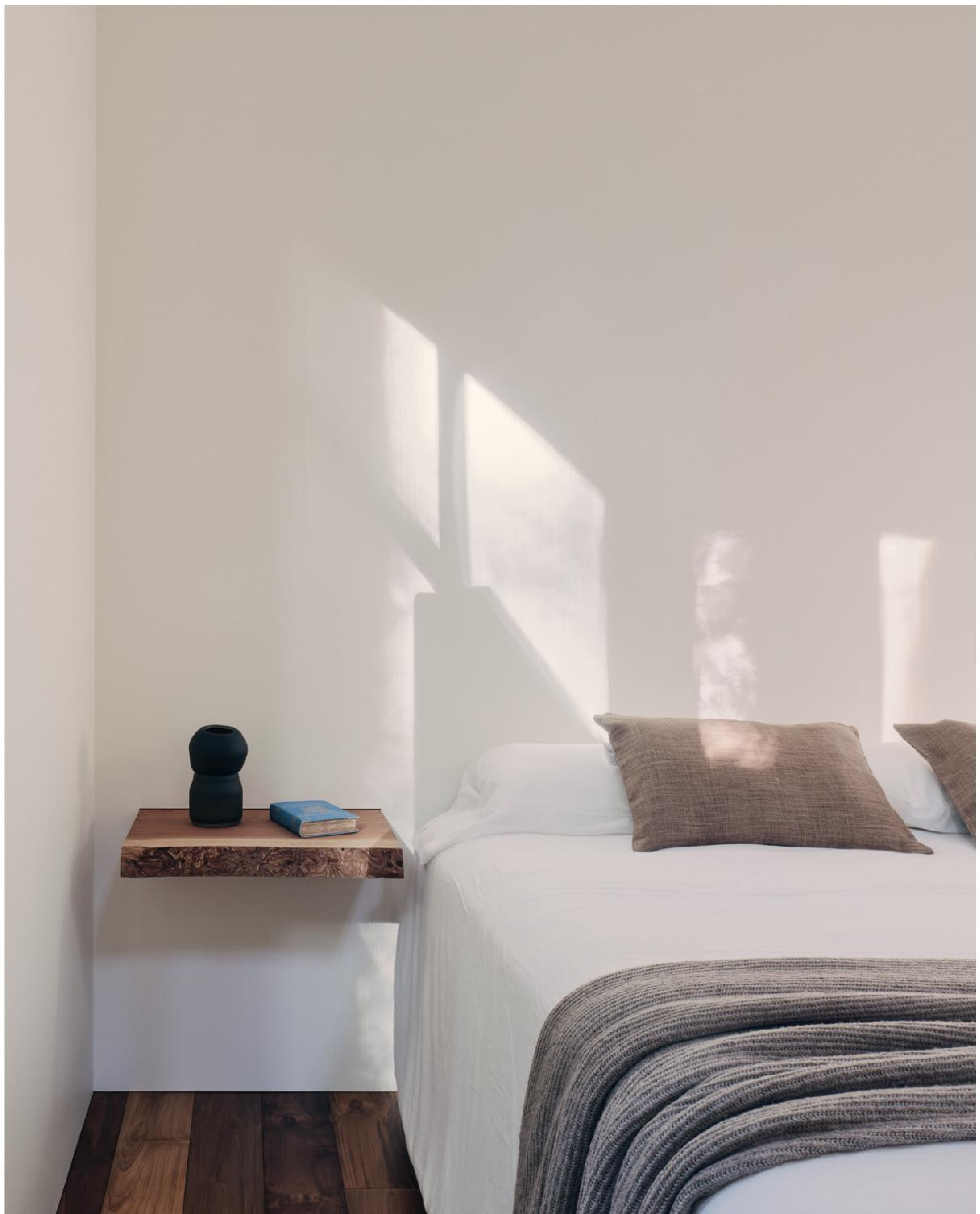
Schicketanz, a native of Austria, came to the U.S. 20 years ago as an architect educated in the Bauhaus tradition but with no experience working in open or rural environments. She landed in Big Sur and befriended architects who "really worked with the landscape," she said. She attributes the direction her practice took to that place-based education and her affinity for land art. What sets her studio apart may be how Schicketanz fused this California ethos with the discipline of her German engineering background. "It's a good combination," she explained. "These buildings are not easy to execute. When you bring that discipline to the table you bring the deep idea all the way through the smallest segment of the project."

TOP
A quiet corner of the great room takes advantage of the dense redwood setting.

RIGHT
The bedroom occupies a separate part of the cabin and has its own patio.

FACING PAGE
The kitchen features a farmhouse sink by Native Trails and a faucet by Newport Brass.

NEXT SPREAD
The home, set on columns is faced with, metal siding; reclaimed wood is used throughout, including in the hallway that connects the bedroom to the great room.



# THE

Richard Stampton Architects thoughtfully reworks a historic fisherman's shack in Australia's coastal Victoria, honoring the structure's integrity.

# AND THE

# YOUNG MAN SEA

TEXT BY
Hayley Tillett

PHOTOGRAPHY BY
Rory Gardiner

Architects often strive for a sensitive response to context, yet few achieve it with true conviction. In his Phillip Island house and guesthouse, Australian architect Richard Stampton—now based in Los Angeles—demonstrates a deeply site-responsive approach, engaging with the property's original building fabric and the region's ever-changing climate to craft a meaningful base for visits to his homeland.

Enamored with the texture and urban rhythm of the coastal hamlet, Stampton took cues from the island's local vernacular—specifically, its original fishermen's shacks, one of which had stood on the site for nearly a century. With their consistent roof pitch and timber-framed construction, these utilitarian structures informed his approach. "I saw the ubiquitous style of construction—two-by-fours in a frame with bracing elements—as a historical aspect of the site that I wanted to key in with," he told *AN Interior.*

While many might have deemed the architecture unsalvageable, Stampton valued each element's siting, construction, and urban contribution. "We painstakingly restored the structures, removed a 1970s lean-to, and replaced it with a structurally sound addition with the same footprint," he described. This careful act preserves the site's porous layout, now consisting of a main residence and studio, complemented by a separate guesthouse and sauna.

Before shaping the project's new interventions, Stampton camped on-site to experience Phillip Island's extreme weather firsthand. "Light changed regularly and dramatically: thin cloud with diffused light, then darkness under a black cloud, then brightness again as the wind picked up," he recalled. These observations led to the use of translucent screens as a guiding design move—an idea reinforced by Stampton's frequent study trips to Japan, where he admired the architecture framing seasonal shifts.

A series of translucent panels scale the home's northeastern wall, tempering light while sheltering occupants from wild winds and rain. At night, the panels cast a gentle luminosity, subtly revealing the shack's original timber structure. "From the street, passersby see a glimmer of light through the trees and catch a glimpse of the shack's framed form," Stampton noted.

The home's original central entry remains, with an office positioned to the south and the kitchen to the north. Living spaces sit between, anchored by a central fireplace to disperse heat. The reconstructed lean-to houses two bedrooms and a bathroom, each with garden views. Sliding doors allow light and views to be shared between volumes, and freestanding joinery subtly divides work and living zones, affording the compact space a sense of openness.

The original timber floors, revealed after layers of tile and carpet were removed, restore the shack's historic warmth. New plywood wall linings and compressed cardboard ceilings introduce low-impact, readily available materials that honor the shack's humility with a contemporary hand. Stampton's bold use of color, inspired by Le Corbusier's cabanon de Cap-Martin in France, includes the raw aqua primer of the sliding doors—which he loved too much to paint over—complemented by green, yellow, and blue accents. "Color takes experimentation and confidence," he reflected. "I recently painted the ceiling pink. Next year, I might try something else."

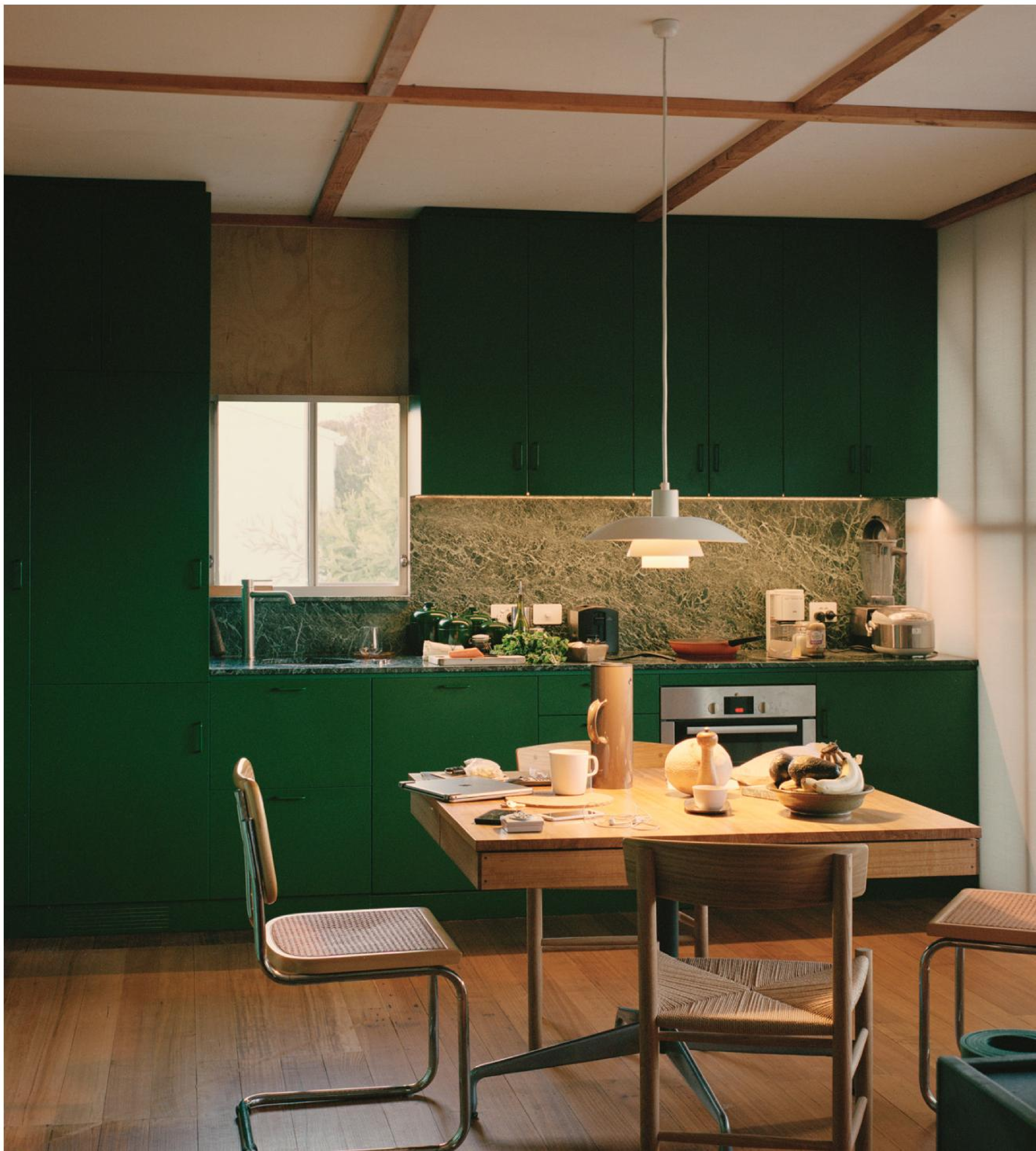
The garage turned guesthouse features translucent screens across two elevations, while the conversion of the outhouse into a sauna offers a moment of respite. Beyond these uses, the project redefines the site's in-between spaces. "We adjusted the sauna's angle to create a dynamic spatial arrangement, carving out wedge-like garden spaces that function as courtyards," Stampton explained. By carefully positioning windows and entrances and infilling the site with landscaping, the project skillfully balances privacy and connection.

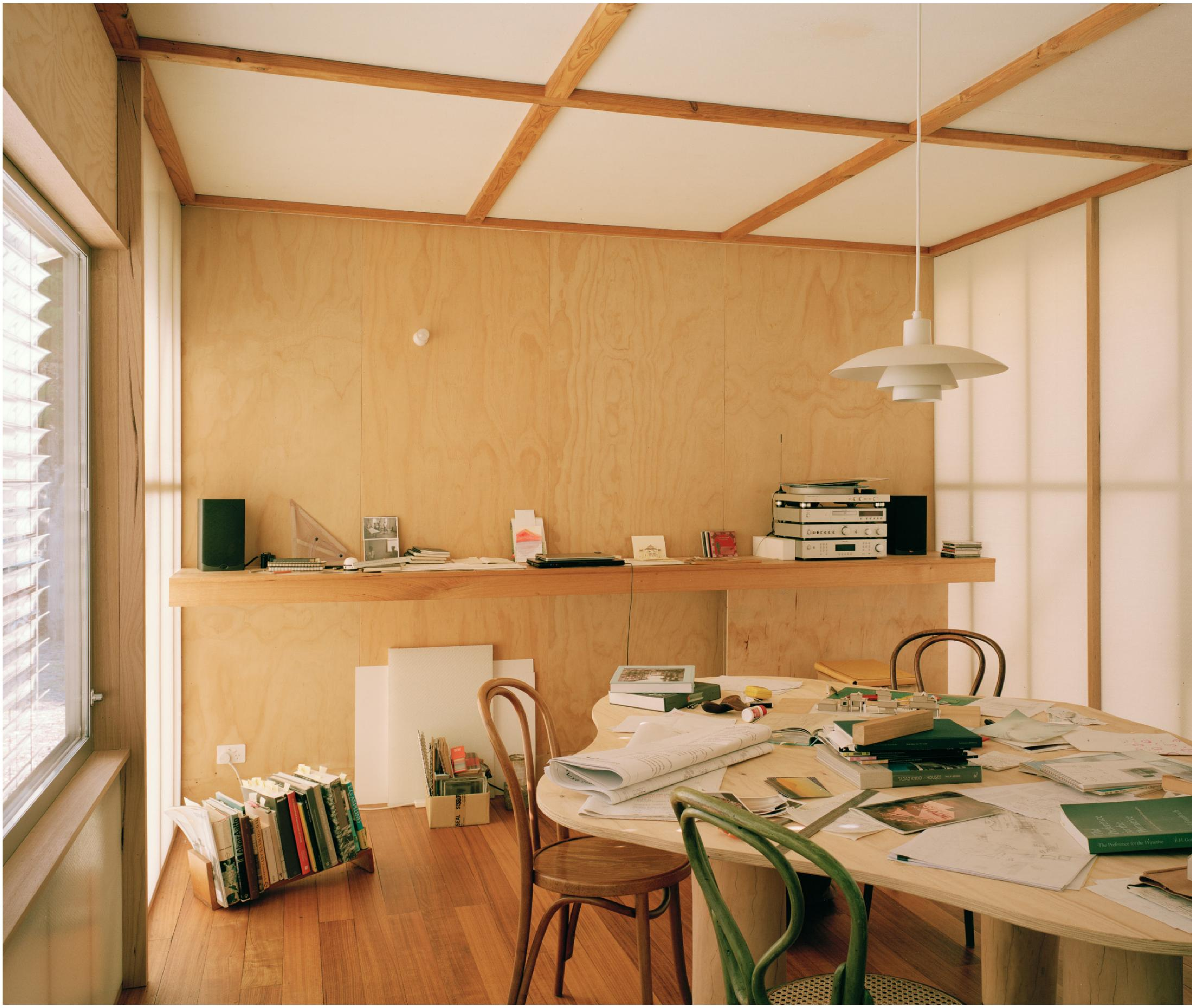
More than a restoration, Stampton's Phillip Island house and guesthouse foster a dialogue between past and present. Through careful spatial reconfiguration, material choices, and an attuned response to site and climate, Richard Stampton Architects has transformed a ubiquitous form into a place of special significance. Acknowledging the shack's contribution to Phillip Island's collective integrity, the project functions almost as an urban intervention despite its small scale—an act of resistance against commercial development and a demonstration that evolution and sensitivity are not mutually exclusive.

PREVIOUS SPREAD
The main house was once a fisherman's shack, now restored into a utilitarian retreat.

FACING PAGE
Richard Stampton took influence from Japan and faced the northeastern walls of the house in translucent panels.

BELOW
Stampton restored the shack's original timber floors, as seen above the green kitchen millwork.





ABOVE
Befitting a private retreat, a table becomes a de facto workspace.

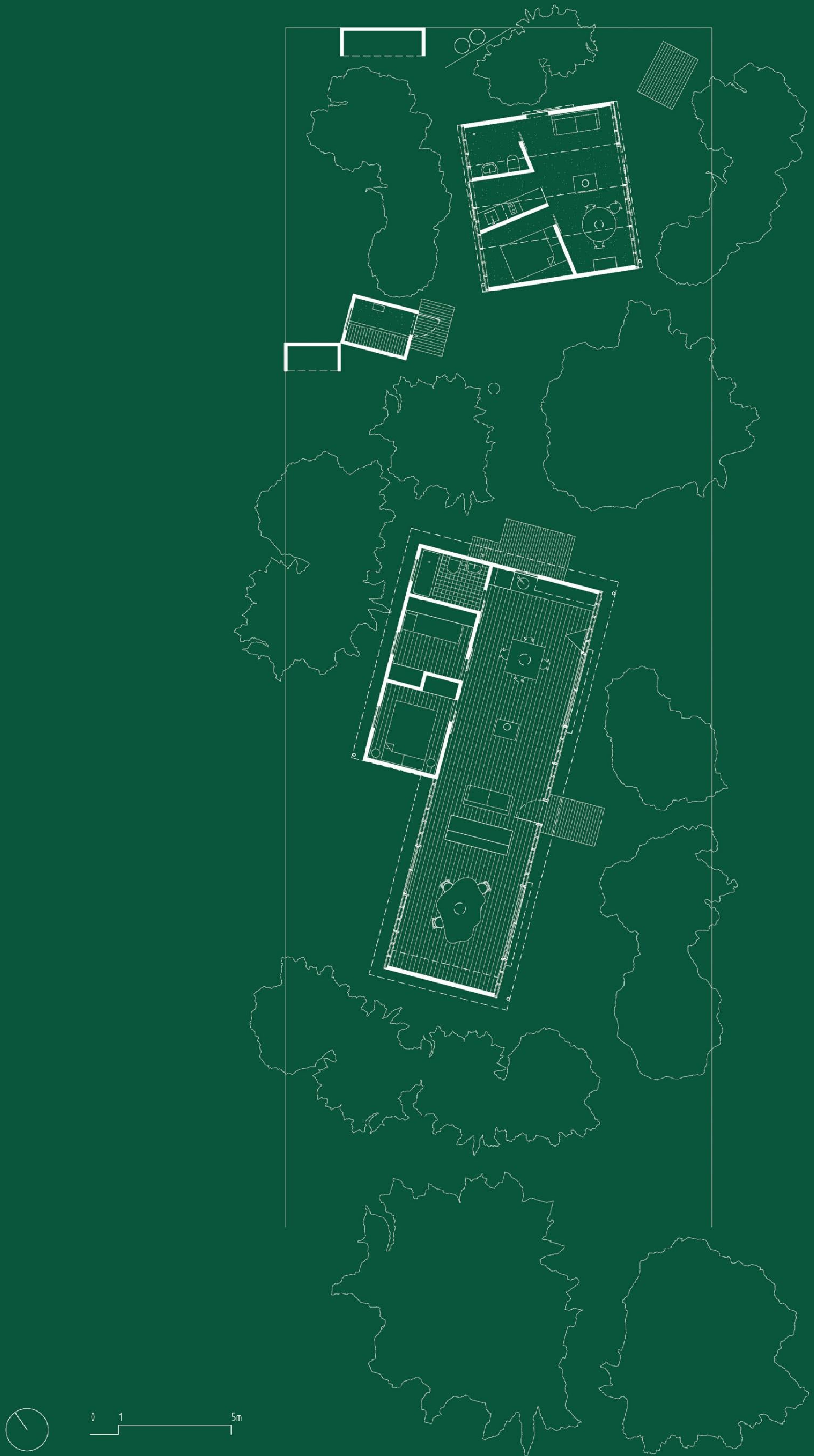
FACING PAGE
Stampton took influence from Le Corbusier's cabanon in France, opting for bold colors, even maintaining the raw aqua primer of existing sliding doors.

LEFT
A dining area benefits from the shifting light through translucent paneling.

BELOW
Plywood construction extends to a simple kitchen in the outbuilding.

FACING PAGE
The site plan for the main house and outbuildings

FOLLOWING SPREAD
Stampton noted: "From the street, passersby see a glimmer of light through the trees and catch a glimpse of the shack's framed form."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## RESOURCES

### SQUARE, CIRCLE, RECTANGLE *26*

Acoustic Geometry
acousticgeometry.com

ATI Laminates
atilaminates.com

BAS Stone
basstonenyc.com

Bendheim
bendheim.com

Benjamin Moore Paints
benjaminmoore.com

Duraamen
duraamen.com

JH Wall Paints
jhwallpaints.com

Montana Colors
montanacolors.com

Parex
parex.com

Zarin Fabrics
zarinfabrics.com

### SPACE INVADERS *36*

Ardex
ardexamericas.com

Concrete Collaborative
concrete-collaborative.com

Corian
corian.com

Dirtt
dirtt.com

The Galley
thegalley.com

Lumenwerx
lumenwerx.com

Pinnacle
pinnacle-ltg.com

Threshold Acoustics
thresholdacoustics.com

### VIBE SHIFT *40*

Art of Glazing
artofglazingny.com

Dinerite
dineriteseating.com

Danley Sound Labs
danleysoundlabs.com

Phonic Technologies
phonictechnologies.com

### LET THERE BE LIGHT! *54*

Fisher & Paykel
fisherpaykel.com

Kolbe Windows
kolbewindows.com

Waterstone
waterstoneco.com

Waterworks
waterworks.com

### GREEN SCENE *68*

A Rudin
arudin.com

Caesarstone
caesarstoneus.com

Dynasty Upholstery
dynastyupholstery.com

Fireclay Tile
fireclaytile.com

Maharam
maharam.com

Milgard
milgard.com

Mutina
mutina.it

Reform
reformcph.com

RBW
rbw.com

Sonneman
sonnemanlight.com

### FUN IS THE NEW BLACK *78*

Andersen Windows
andersenwindows.com

Daltile
daltile.com

Frigidaire
frigidaire.com

GE
geappliances.com

Kohler
kohler.com

Stuga
stugastudio.com

Summit
summitappliance.com

### COMMUNING WITH NATURE *102*

Artek
artek.fi

Black Helmut
blackhelmut.com

Bosch
bosch.us

Durat
durat.com

Flos
flos.com

FS Industries
fsindustries.com

Hay
hay.com

Hem
hem.com

Herman Miller
hermanmiller.com

Andrew Neyer
andrewneyer.com

Noguchi
shop.noguchi.org

Pella
pella.com

Santa & Cole
santacole.com

Shop Nesst
nesst.shop

Van Polen Custom Cabinets
vanpolencabinets.com

### CRAZY FOR WOOD *116*

Atelier Vierkant
ateliervierkant.com

Dinesen
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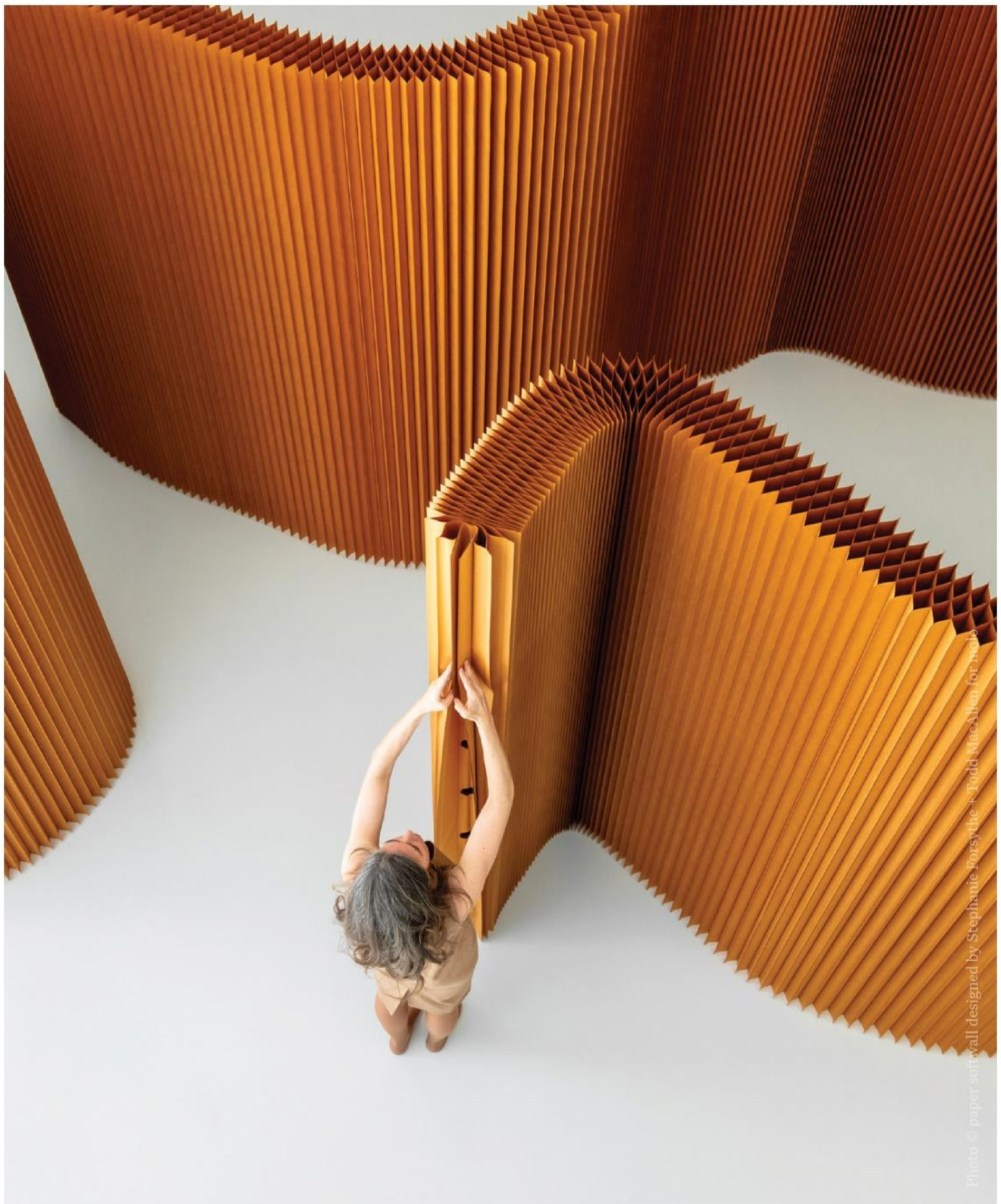

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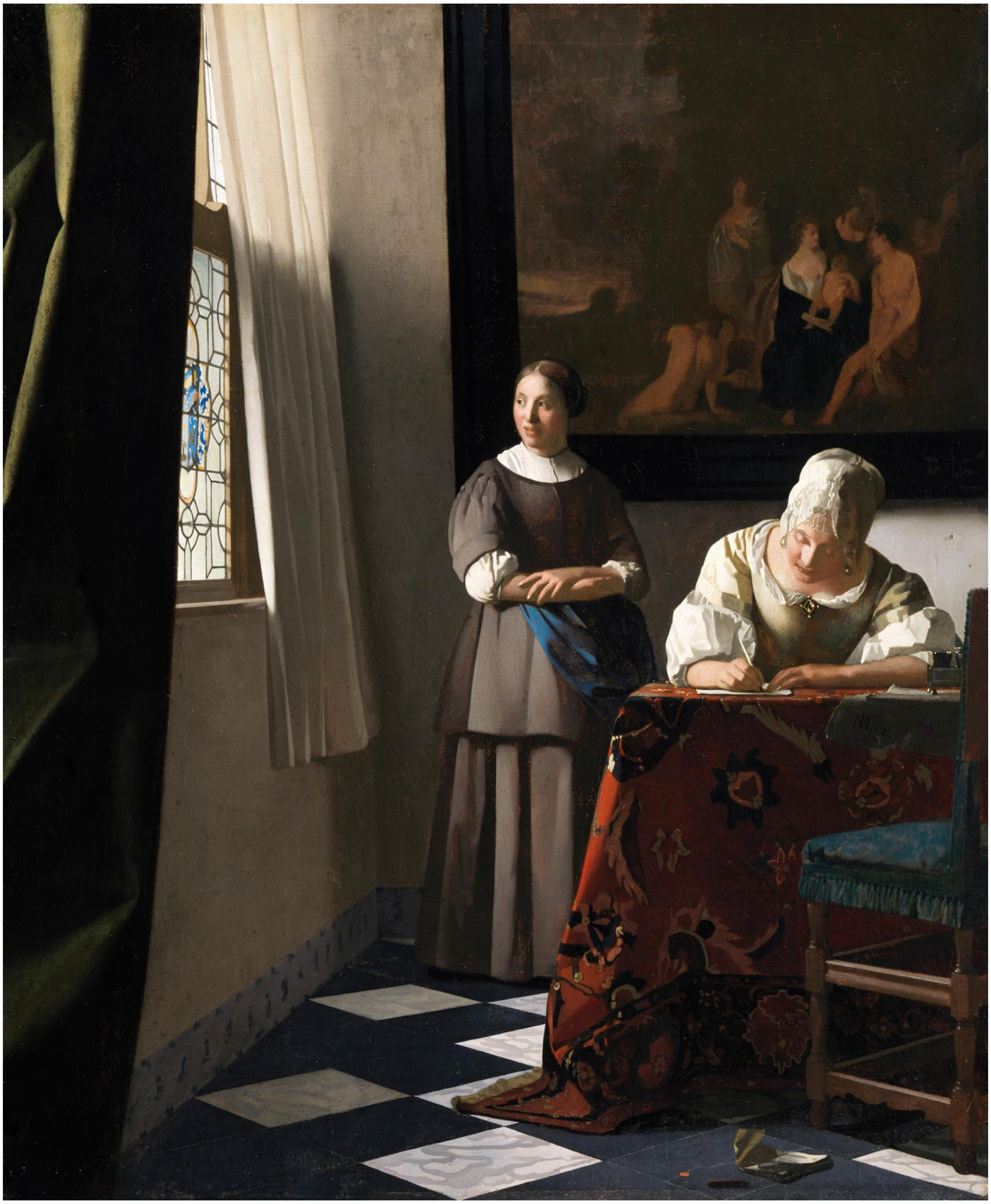
# Festival

# Coming Soon: *Vermeer's Love Letters*



Johannes Vermeer (1632–1675), *Lady Writing a Letter, with her Maid,* ca. 1670–72. Oil on canvas. 28×23¹³⁄₁₆ in. National Gallery of Ireland, Dublin; presented by Sir Alfred and Lady Beit, 1987 (Beit Collection). Image © National Gallery of Ireland.

The Frick
New York
June 18–September 8

Love letters were all the rage in the Netherlands in the 1650s. In this scene, painted by the Dutch master of light, Johannes Vermeer, a seated lady concentrates on inscribing a secret message to an unknown recipient. This act leaves her maid with a moment to herself: In a classic Vermeer geometry, she looks right—our left—out the window. Her mouth is pulled upward at the ends, with a toothed glint—a smile. What is she looking at? Her gaze aligns with the stained-glass inlay at the center of the window, which is flanked by an illuminated curtain and, in the foreground, a large, deep-green expanse. The image showcases the power of interiors to shape our attention and desires. Apparently, the artwork was satisfactory: It was the last in Vermeer's series of letter-themed paintings.

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